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ABSTRACT

Volume one of a multivolume catalog inventories 247 federal agency collections of wax cylinder recordings made by early ethnographers during 5 decades (1890-1941) of field work with Native American, traditional American, and world cultures. Native American music, chants, and linguistic samples comprise the majority of the collection. In addition to their value as original cultural materials, the collections chronicle theoretical and methodological developments in anthropology, ethnomusicology, folklore, and linguistics, parallel the early history of sound recording, and reflect differing attitudes among early ethnographers toward use of the cylinder phonograph. Inventory entries are arranged alphabetically by collector with larger collections grouped into cultural areas. Each entry contains preservation tape number, Archive of Folk Culture number, number of cylinders in each collection/number duplicated, collector's name/sponsor, descriptive title, recording date/location, provenance, and notes on technical aspects of sound and cylinder quality. An introduction traces the mechanics and use of the cylinder phonograph from the 1890s to the early 1940s, discusses field methods of early ethnographers, and explains preservation methods, documenting and archiving techniques, and dissemination efforts of the Federal Cylinder Project. Indexes to American Indian groups, other cultural groups by region, and collectors, institutions, sponsors, and provenances are included. (LFL)

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THE FEDERAL CYLINDER PROJECT

A Guide to Field Cylinder Collections in Federal Agencies

VOLUME 1

INTRODUCTION AND INVENTORY

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with the assistance of
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American Folklife Center

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THE AMERICAN FOLKLIFE CENTER

The American Folklife Center was established by the Congress of the United States in 1976 with the passage of Public law 94-201, the American Folklife Preservation Act. The center is charged with "preserving and presenting American folklife" through programs of research, documentation, archival preservation, live presentation, exhibition, publication, dissemination, training, and other activities involving folk traditions in the United States.

The center's program has been arranged to fulfill four major goals: the coordination of folk cultural activities, assistance to folklife agencies and specialists in various parts of the country, research and archival service, and model programs and publications.

The Archive of Folk Culture

The Archive of Folk Culture became part of the American Folklife Center in 1978. Since its founding in 1928, the archive has assembled at the Library of Congress one of the most significant collections of folklife materials in the world. It controls audio recordings containing folksong, folk music, folk tales, oral history, and other forms of traditional expression; holds over seventy thousand pages of manuscript material; and maintains a reading room with books and periodicals dealing with folk music and folklore chosen from the thousands of relevant items in the Library's collections.

As part of its reference service, the archive prepares and publishes numerous guides, finding aids, bibliographies, and discographies which are available to the public at no charge. It has also published LP recordings of folk music and folklore, available for purchase at the Library or by mail.

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PREFACE

Many collections at the Library of Congress merit descriptive phrases such as "one of the largest." But until 1969, when I joined the staff of the Library's Archive of Folk Song (now the Archive of Folk Culture), I had not realized that the Library of Congress was one of the world's foremost repositories of early cylinder field recordings documenting the traditional cultures of America and the world. The majority of these unique cylinder recordings document the music and lore of Native American cultures, but in all they represent the cultural expression of peoples from every continent. They include certain collections with a richly deserved fame—the recordings of the Smithsonian's old Bureau of American Ethnology, for example, or Jesse Walter Fewkes's 1890 Passamaquoddy cylinders from the Peabody Museum at Harvard, which inaugurated the use of the phonograph for ethnographic documentation and preservation—but they also include collections heretofore unknown to scholarship and unknown to the cultural groups of today who are the heirs of the cylinders' legacy.

By the early 1970s it was already clear that something had to be done about the cylinders. Many had not been duplicated onto disc or tape, and time was taking its toll. Furthermore, the magnetic effect of an already large collection in the Library of Congress, combined with the interest of the Library's Recording Laboratory in such special preservation problems as cylinder recordings, continued to attract new collections to the Library. Here was a preservation challenge of major proportions, requiring a focus and discipline of resources and a commitment of funds well beyond what the Library as an institution had been able to muster up to that time. To compound the problem, the cylinder collections had not always been carefully organized and cataloged in the first place, and their subsequent orphan-like history, shuttled from boxes under beds to boxes in a variety of institutional basements, succeeded in dispersing much of the information about the cylinders to the winds. To the preservation challenge, then, was added a major organizing and cataloging challenge.

What was to be done? The formidable tasks of preservation and cataloging were already causing some stirrings at the Library of Congress in the 1970s. But an outside factor proved to be critical to the launching of the Federal Cylinder Project. That factor was the renewed interest on the part of American Indian tribes and other cultural groups in their own cultural heritage. Like a wildfire, the passion for searching out, embracing, and elaborating upon one's roots spread through the United States during the Bicentennial era. Nowhere has this renewed passion and concern been more visible than with American Indians, and the Folk Archive found itself the recipient of an increasing number of inquiries from Indian tribes, organizations, and individuals about those early cylinder recordings. To the scholars they provided fascinating documents for the study of cultural history; but for the spiritual heirs of the traditions the cylinders documented, the recordings had the greater immediacy of being "somebody's grandfather." That immediacy provided the sense of urgency and mission which, in 1979, led the American Folklife Center to inaugurate the Federal Cylinder Project, a project to organize, catalog, duplicate for preservation, and ultimately disseminate the contents of those old cylinders and thus to permit them to serve the process of cultural reflection and renewal in late-twentieth-century America.

This volume both introduces a multivolume catalog of the field-recorded cylinders in federal hands and at the same time inaugurates the dissemination phase of the project by providing an overview of the holdings to a wider public.

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But though there is more to be done, it is not too soon to thank the many people who have helped the dream come true. The Board of Trustees of the American Folklife Center has been unfailingly supportive of the Federal Cylinder Project. The Library of Congress has sustained its support and cooperation throughout the project. Thanks are due to the Motion Picture, Broadcasting, and Recorded Sound Division, which both maintains custody of the Library's recordings and includes the Recording Laboratory through which the recordings are duplicated. The engineering and administrative support of Robert B. Carneal, John E. Howell, and Michael Donaldson of that Division were indispensible to the project.The Library's Publishing Office supervised the publication of this catalog, and thanks are also due to Dana J. Pratt and James Hardin for their help and support.

Other federal agencies have participated in the project in many ways, making it the Federal Cylinder Project in reality as well as in name. The Smithsonian Institution, the National Archives, and the National Park Service have in their collections cylinder recordings which are included in the project's contents. But beyond that, there has been notable support and participation from several agencies. The Bureau of Indian Affairs of the Department of the Interior helped launch the project with a generous contribution of funds. The Office of Folklife Programs at the Smithsonian Institution lent the part-time services of Thomas Vennum, Jr., and the staff of the Smithsonian's National Anthropological Archives have assisted the project on numerous occasions. Both the National Endowment for the Arts and the National Endowment for the Humanities have helped the project in numerous ways; special thanks are due to Bess Lomax Hawes of the Arts Endowment's Folk Arts Program and Sally Yerkovich of the Humanities Endowment's Division of General Programs.

The staff team of the Federal Cylinder Project began with Thomas Vennum, Jr., as director, Erika Brady as sound technician and folklorist, Maria La Vigna and Ronald Walcott as organizers and archivists with ethnomusicological expertise, and Gregory Pontecorvo as the staff assistant. As the project developed, Dorothy Sara Lee joined the staff as an ethnomusicologist and eventually became director, and Judith Gray more recently has added her ethnomusicological skills to the team. In addition to their splendid efforts, other American Folklife Center staff contributed in various ways to the project. Special acknowledgment is due to Peter Bartis for compiling the preliminary version of the project inventory, to Carl Fleischhauer for supplying photographs and other forms of media assistance, and to Joseph C. Hickerson and Gerald E. Parsons, Jr., for guidance and reference assistance from the Archive of Folk Culture.

The Lowie Museum of Anthropology at the University of California, Berkeley, graciously lent the project a machine for cylinder duplication devised by Geoffrey Brown. Thanks are also due to officials of the American Philosophical Society, the Archives of Traditional Music at Indiana University, the Bernice P. Bishop Museum, the Grainger Museum at the University of Melbourne, the Peabody Museum at Harvard University, the Wheelwright Museum in Santa Fe, and Yale University. The Folklore/Folklife Program of the L. J. and Mary C. Skaggs Foundation provided a generous grant to assist the project in issuing recorded publications selected from the early cylinder collections. Among the many individual scholars who gave of their time and energy to advise and guide the project in its various aspects are David McAllester, David Draper, Charlotte Heth, Richard Keeling, Nancy Lurie, Clydia Nahwooksy, Dan Sheehy, Barre Toelken, and Dave Warren.

Alan Jabbour
Director, American Folklife Center

INTRODUCTION TO THE FEDERAL CYLINDER PROJECT

THE CYLINDER PHONOGRAPH AND THE STUDY OF CULTURE

The phonograph was Thomas Edison's favorite invention, and his rich imagination foresaw great things for it. The machine would be used for teaching languages; it would be used as a courtroom witness of unimpeachable integrity; great musical performances would be recorded for the pleasure of adults. But although Edison was a visionary pragmatist, a man of business, in all his prophetic musings concerning the phonograph, he neglected consideration of the phonograph as a tool to document the expressions of cultures then undergoing radical change.

Ethnographers in the late 1880s were intrigued by the possibilities for using the new cylinder phonograph in fieldwork but were skeptical of the durability and reliability of the machine. The invention became available commercially in 1889, and Jesse Walter Fewkes, an ethnologist and archeologist who recognized the machine's potential for recording music and language on a trip to Zuni Pueblo in the same year, field-tested the device on an experimental visit to the Passamaquoddy Indians in Maine in 1890.[1] Encouraged by initial results, he returned to Zuni Pueblo in the summer of 1890 with a treadle-powered Edison machine provided by the Kansas Phonograph Company. For Fewkes the cylinder phonograph's greatest value lay in its usefulness for linguistic study and for musical analysis. In his monograph on Zuni ceremonials he notes:

> I found that songs and stories of these Indians can be written out from these records on the wax cylinders with a degree of accuracy which will, in the main, answer the purposes of the linguist. As these records may be preserved indefinitely, and may be repeated over and over again at the wish of the student, it is possible to study the music and words with great precision.[2]

The phonograph was the perfect tool for an era that saw the steady development of disciplines for the scientific study of human culture. Anthropologists and folklorists of the 1890s were just beginning to recognize the importance of music in human culture. For the first time, researchers could make "objective" records of cultural performances that could be analyzed away from the field and shared with colleagues at professional meetings. Cylinders were collected and studied like any of the other cultural artifacts rapidly accumulating in museums throughout the country, and scholars were particularly reassured by the relative permanency of these records of intangible traditions that were themselves succumbing to devastating cultural change.

Since many ethnographers lacked formal musical training, musicologists assumed the task of analyzing and interpreting field-recorded cylinders. A number of studies were published as a result of this collaboration—for example, Benjamin Ives Gilman and John Comfort Fillmore transcribed and analyzed the cylinders of Jesse Walter Fewkes and Washington Matthews. However, without personal knowledge of the cultural context in which the recordings were made, many early armchair comparative musicologists reached conclusions and developed theories that were skeptically received even by their contemporaries.

In time fieldworkers came to recognize the phonograph's limitations as a research tool. Franz Boas, who had been using the phonograph in fieldwork since the early 1890s, issued this caveat in 1906:

> The recording of phonetics of primitive languages by means of a phonograph of any construction is impossible, for the reason that the phonograph renders only the physical characteristics of the spoken sound, while the

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primary object we have to investigate is the physiological method of producing the sound. This can be obtained only by closest observation of the speaker. On the other hand, the phonograph is of very great value in recording the characteristic rhythm and cadence of the spoken languages and it also is of greatest service in obtaining native texts, undistorted by the difficulties of recording the spoken word in writing, which always necessitates slow pronunciation and for this reason breaks up the syntactic unity of the sentences.[3]

Frances Densmore also stressed the importance of combining recorded cylinders with detailed field research:

To the phonograph record and its analysis must therefore be added abundant field notes, giving the results of observations of the musical performances, together with descriptions of circumstances and surroundings. These three—phonograph record, analysis and field notes—are necessary data of this branch of research.[4]

From the time Fewkes baptized the cylinder phonograph in Maine to its eventual demise in the early 1940s, the invention was the mainstay of students of aurally transmitted culture. Most field cylinder recordings were sponsored by various public and private institutions. A large number of field recordings were made under the auspices of the Bureau of American Ethnology. Staff members such as Truman Michelson, John P. Harrington, and Frans M. Olbrechts and bureau collaborators such as Alice Cunningham Fletcher and Frances Densmore collected among them several thousand cylinders that preserve the music and language of many Native American cultures. Other sponsoring institutions included the School of American Research, Columbia University, the American Museum of Natural History, the Hawaiian Legend and Folklore Commission, and the Peabody Museum at Harvard, which sent such scholars as George Herzog, Jules Henry, and Helen Roberts to the field.

Folklorists too began using the phonograph in fieldwork, although in spite of John Lomax's early experiments recording cowboy ballads in 1906-10, extensive use by folklorists in America did not begin until the early 1920s. However, as interest in American folk music began to grow, folklorists such as Robert Winslow Gordon, Martha Beckwith, James Carpenter, and Phillips Barry took the phonograph into communities in New England, the South, California, and Jamaica.

While the history of the cylinder phonograph parallels the intellectual history of the disciplines of anthropology, ethnomusicology, linguistics, and folklore in America, individuals on the periphery of established scholarship also saw the value of the cylinder phonograph in recording music and language. The phonograph, for all its scientific uses, was initially regarded by the general public as something of a toy, to be played with on safaris to Africa or treks through the American West. Eventually cylinders recorded by amateurs found homes in public and private archives, and although their fidelity was not always consistent, they contain the very essence of ethnography—cultures frozen in time.

Ultimately, with all its flaws and limitations, the value of the cylinder phonograph lay in its ability to preserve in time elements of culture that are, by definition, ephemeral. Cylinders are historical documents. They document cultural expressions that have long since vanished or changed greatly, and they document an era, a flavor of scholarship that was at once pragmatic and visionary, naive and sophisticated, an era embodied in the life of Thomas Edison.

THE MECHANICS OF THE PHONOGRAPH

The cylinder phonograph was remarkably well adapted in many ways for use in fieldwork. The machines were exceptionally well made and portable: an Edison Home Phonograph in its case was about the size and weight of a portable sewing machine today. In addition to the machine itself, a fieldworker needed a small number of heads for cutting and playback of cylinders, a metal horn about a foot-and-a-half in length, and several cartons of blank cylinders. The entire outfit could be packed into remote areas on horseback.

How did the phonograph work? The principle was simple. A metal horn focused the energy of soundwaves onto a diaphragm—a

disc about the size of a half-dollar, usually made of mica, glass, or metal. The diaphragm was thin and responsive, and it supported a small chisel-like needle in its center. When the diaphragm vibrated in response to the energy of the focused sound waves, the needle too vibrated as it was drawn across the revolving surface of a wax cylinder, chiseling a groove made up of microscopic gouges in the soft cylinder surface: a record of the pattern of sound waves. To play back the recording, the fitting with diaphragm and chisel-like needle was replaced over the gouges made by the cutting, the attached diaphragm vibrated, creating sound waves crudely duplicating those which had made the recording. The sounds could be heard through a set of earphones that looked much like those attached to a doctor's stethoscope, or they could be heard slightly amplified by the shape of a special playback horn. The process of changing the tone arm's fittings from recording head to playback head was very simple, taking about the same time required to change tapes on a tape-recorder.

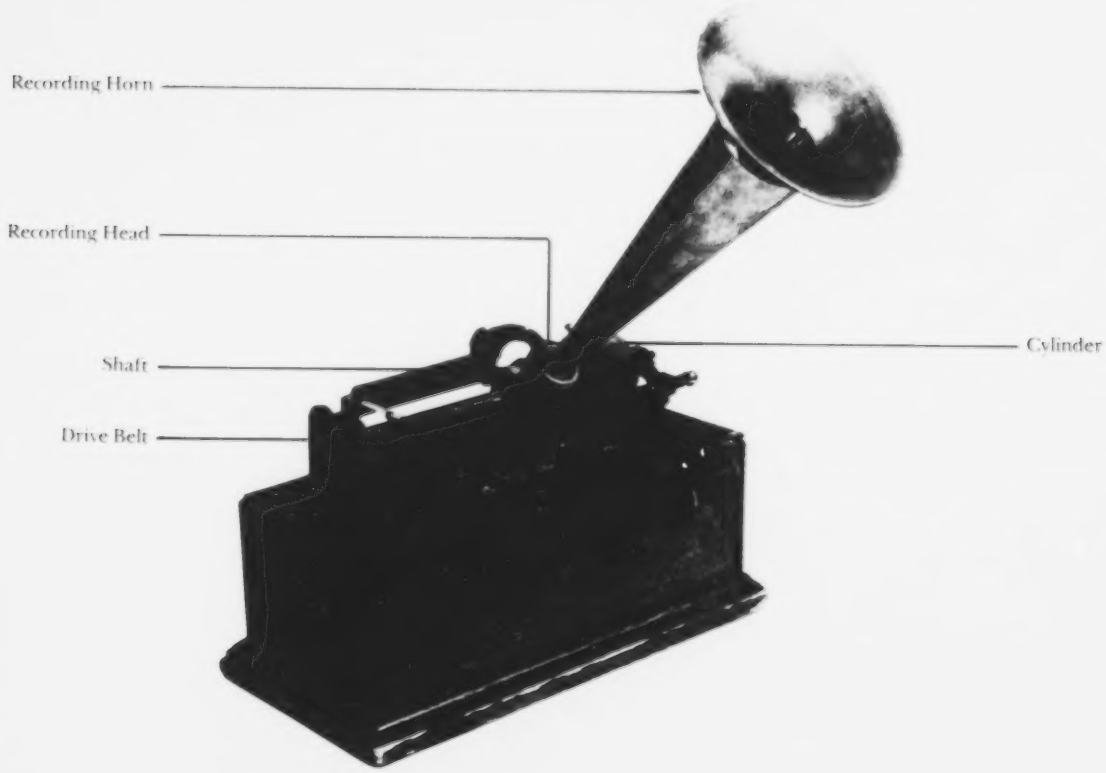
The mechanism required that the cylinder rotate on a spindle, called a mandrel, while the tone arm supporting the horn and recording needle advanced across the rotating surface. The phonograph could be driven by a wound spring, electrical current, treadle, or waterpower, although he best machines were run without electricity. The spring-wound model was the most useful for fieldwork: the cutting or playback head was driven across the surface of the revolving cylinder by a spring-operated mechanism tightened by a crank. The spring had only to be cranked tight from time to time, and the machine could be used anywhere the adventurous ethnographer carried it, regardless of the availability of electricity or water. The mechanism was controlled by a device similar to that found in clockworks, so that the phonograph would shut off rather than gradually wind down when the spring tension had reduced to the point where constant speed could not be maintained. Far from being unreliable, these spring-driven models produced a more consistent speed than those powered by electricity, treadle, or waterpower. The cylinders themselves could be "erased"—shaved either with a special attachment to the machine or with a separate shaving apparatus. Cylinders programmed unsuccessfully could therefore be reused, just as with magnetic tape. Also, as with a magnetic tape recording, a cylinder recording could be replayed almost immediately on the same machine, with only the pause required for a change of heads. Instant playback had a startling effect on informants unfamiliar with the phonograph.

A final advantage: by the turn of the century, the phonograph was fairly reasonable in price. In 1900, one could purchase an Edison Home Phonograph with all its accessories for thirty dollars, and cylinder blanks for a quarter each. Even given the changes in the value of the dollar, expenditure on "state-of-the-art" equipment did not take as great a bite out of grant budget or salary as a field machine would today.

From the time of Fewkes's pioneering trip until the advent of portable disc-recording equipment in the early 1930s, the cylinder phonograph was the only mechanical means of recording ethnographic data acoustically. Gradually, however, the cylinder phonograph succumbed to the greater commercial success of the disc recorder. The first disc-recording system to prove commercially viable was patented by Emile Berliner in 1887, and the commercially prerecorded disc provided serious competition to the prerecorded cylinder for many years, finally dominating the market completely. Edison, who preferred cylinders to discs for technical reasons, did not close down production of prerecorded cylinders until 1929, when his company ceased production of sound recordings of any kind, but long before 1929 discs had taken over the market, leaving the skimpy sales of prerecorded cylinders to those who were sentimental, cranky, or obdurate enough to insist on them. The commercially available models of disc phonographs were playback machines only; they were not designed to allow the owner to make recordings in the home or in the field, and cylinder phonographs therefore continued to be popular among ethnographers for field research well into the 1930s. By the late twenties and early thirties, however, experimenters such as Robert Winslow Gordon and John A. Lomax had begun to take disc-recording equipment into the field. Although large and cumbersome, the disc machines produced recordings that were

more durable and more easily stored than cylinders, and that promised greater fidelity and more recording time as innovators introduced new refinements to the process. By 1936 George Herzog was advising fieldworkers to seek out used cylinder machines for their recording: in his view, machines both inexpensive enough for ordinary fieldworkers and suitable for their purposes simply were not available—edged out of the market by the popularity of the commercially recorded disc. Addressing itself to the demands of a public less interested in recording and playback capability in home equipment than in the convenience and appeal of prerecorded items on disc, the recording industry had abandoned the cylinder phonograph.

Parts of the cylinder phonograph.



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THE FEDERAL CYLINDER PROJECT

Through the years, the Archive of Folk Culture in the Library of Congress (formerly the Archive of Folk Song) has acquired one of the largest collections of field cylinder recordings in the world. These early cylinders, recorded by archive staff or gathered from private collections, archives and libraries, and the repositories of various federal agencies concerned with ethnography and culture, preserve musical and spoken traditions from various cultures.

Beginning in 1951, the periodic release of Archive of Folk Song record albums generated from cylinder collections sparked renewed interest in cylinder recordings. Under the direction of Duncan Emrich and, later, Rae Korson, collectors such as Frances Densmore were asked to select representative cylinders to issue on published discs. The Densmore anthologies were partly intended to complement her monographs on Indian music published as part of the Bureau of American Ethnology Bulletin series.

Since it was first installed in 1941, the Recording Laboratory of the Library of Congress had duplicated over five thousand cylinders onto either disc or magnetic tape. In the early 1970s, the archive acquired several additional major cylinder collections, creating a backlog in cylinder duplication and raising concerns about the accessibility of these historical documents for researchers and other interested groups. There was also increasing concern about cylinder collections that lay forgotten or neglected in storage in federal and private agencies and institutions throughout the country. Many of these fragile cylinders have long since perished through breakage, mold, melting of the wax, or other mishap. It was apparent that a cooperative effort among various federal agencies would be needed to coordinate the preservation of federally held cylinders.

The Board of Trustees of the American Folklife Center began to discuss the possibility of a comprehensive cylinder project at its January 1978 meeting, and Peter Bartis, a folklife researcher with the center, prepared an initial survey.[5] On April 10, 1979, the center held a meeting of representatives from various public and private institutions and organizations to define the goals of the project, explore opportunities for funding, and plan strategies for implementation. Participants included Thomas Vennum from the Smithsonian Institution; Charlotte Heth, director of the American Indian Studies Center at UCLA; Robert Carneal of the Motion Picture, Broadcasting, and Recorded Sound Division of the Library of Congress; Bess Lomax Hawes and Daniel Sheehy of the Folk Arts Program of the National Endowment for the Arts; and, from the American Folklife Center, Alan Jabbour, director, Raye Virginia Allen, chairman of the Board of Trustees, Peter Bartis, and Joseph C. Hickerson and Gerald Parsons of the Archive of Folk Culture.

The result has been the Federal Cylinder Project, inaugurated in June of 1979 as a cooperative effort shared among the American Folklife Center and related divisions of the Library of Congress, the Bureau of Indian Affairs, and the Smithsonian Institution, with advisory and planning assistance from the National Endowments for the Arts and Humanities and other federal agencies. The project has three fundamentally interrelated goals: the preservation and duplication of wax cylinder recordings, the documentation and archiving of cylinder collections, and the dissemination of the results of the project to the public, particularly to those culture groups from which the material was originally collected.

PRESERVATION

In the highly specialized field of sound-recording preservation, it is a truism that every procedure recommending itself for one reason is to be avoided for another equally valid reason. The problem stems from a simple fact: all readily available ways of playing back and preserving information stored on a sound recording require physical contact with the record itself. This physical contact, however delicately administered, is unavoidably abrasive. No matter how carefully a technician adjusts a tone arm to float the stylus in a wax groove, that stylus must have enough weight to register the hills and valleys of the groove, and the weight supported in the revolving groove will surely and irrevocably alter the landscape. Technicians may control temperature and humidity in the recording laboratory, but they must finally hold the recording knowing that the very heat of the skin can affect its surface. One is therefore tempted to stall for time: perhaps sound recordings are best preserved by being left alone until laser technology is readily available, allowing the program to be re-recorded by a process of "decoding" that does not require contact with the grooves. Unfortunately, the archivist of sound recordings does not have the luxury of time in which to wait for such technical wonders. While the technician oscillates between alternative means of preserving a recording, fungal spores in the air of the laboratory alight on the surface of the record and the wax from which the cylinder was molded begins to break down into its chemical constituents. Cylinders, like most instantaneous sound recordings, deteriorate inevitably through the same means as living organisms: injury, infection from the outside, or chemical decomposition. The engineers working with them must be to a certain extent pathologists as well as technicians.

General Procedures

In the preservation of cylinder recordings, the condition of each set of cylinders, the skill and temperament of the technician, and the equipment available determine the procedures finally chosen. The tape recordings included in the volumes of this catalog were made in the Recording Laboratory of the Library of Congress under the supervision of engineers Robert Carneal and John Howell, who possess extensive experience in preservation duplication of sound recordings and specialized expertise in the recording of cylinders. The rerecordings themselves were made by a number of different members of the professional laboratory staff over a period of some years—the most recent by the technical consultant to the Federal Cylinder Project, a one-time laboratory studio engineer. While a general procedure was common to all the engineers, each brought to the assignment personal idiosyncrasies and refinements.

The first task was to evaluate the extent of physical damage to the cylinder in order to prepare it for play with the greatest fidelity and least further damage. Most of the cylinders had been stored in their original manufacturers' boxes—cardboard cylinders lined with cotton batting and covered with cardboard or metal lids, often with notes on the recording scribbled by the ethnographer on the lid or sides. A few manufacturers' boxes contained a patented spring device fixed to the bottom lid, probably intended to lessen the movement of the cylinder in the box. Unfortunately, such contrivances seem to have increased breakage in both storing and removing the cylinder. Once out of the box, the cylinder had to be handled with great care, held only at the end in order to prevent contact with the grooved surface. (Early Edison manuals earnestly described an elaborate "cylinder grip" with index and middle fingers of one hand spread alligator-wise to hold the cylinder from the inside.)

Most kinds of damage could be evaluated with the naked eye, although a microscope helped determine its extent. The most conspicuous, though not necessarily the most serious, form of damage was breakage. If the breaks had been clean and the broken pieces relatively few and carefully preserved, the engineer could choose to undertake the delicate job of repairing the cylinder. Repair was time-consuming, however, and forced the engineer to evaluate the probable importance of a broken cylinder within its collection, in the light of the urgency of the project timetable as a whole. If a shattered cylinder requiring a day's work to mend and patch appeared to contain a very brief program repeated elsewhere in the collection, the engineer would often choose to store the broken pieces and use the working time to

record intact cylinders with full programs. Fortunately, no collections encountered by the project staff were so poorly treated that every cylinder was broken. The original boxes provided adequate protection from all but brutal handling.

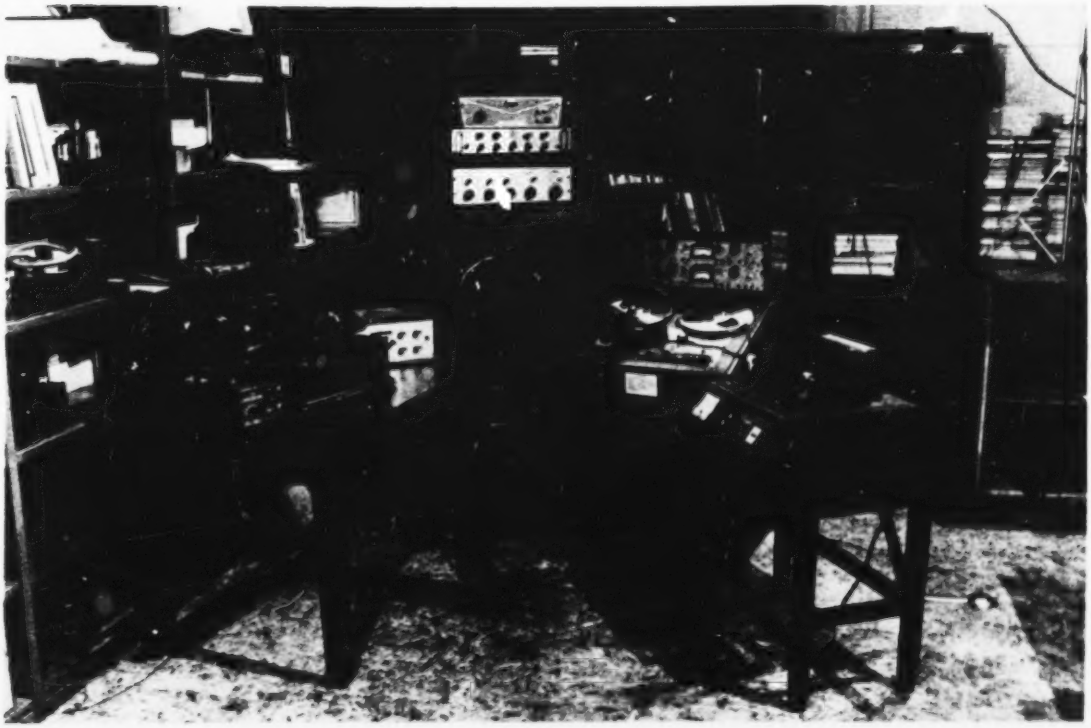
Less conspicuous than breakage, but more common and ultimately more destructive, was damage to the grooves caused by the effects of time, wear, or negligence. Most collectors considered cylinders tools for achieving a *written*, transcribed record of a sound event, rather than as valuable artifacts in themselves. To many, they were like stenographers' notebooks kept after the clean copy has been made; many were, in fact, discarded once transcriptions had been made. In the process of transcribing the contents of each cylinder into musical notation or phonetic script, the item was played over and over again for the sake of accuracy. The accuracy of the transcriptions thus obtained has proven variable; the damage sustained by the grooves through repeated play is grievously consistent. An engineer can play tricks with the quality of sound to improve a recording being remastered for special use, but no trick can restore crisp reproduction of consonants or clarity of tone to a recording which has been overplayed.

Another form of groove damage evident to the naked eye is due not to negligence but to an inexorable process of chemical aging. Blank cylinders sold to individuals who wanted to make their own recordings had to be strong enough to sustain the stress of handling and storage but soft enough to receive the cutting action of the recording stylus responsively. The softening agent in the cylinder formula depended on the manufacturer—castor oil, olive oil, and mineral oil all had advocates, and the formulas themselves were kept carefully secret. At the time no one could foresee that, over a period of decades, this softening agent would tend to dissociate itself from the emulsion in which it had been suspended and would work its way to the surface of the cylinder. This process is destructive in a number of ways. The forcing of the substance through the groove surface causes damage in the form of cracks often appearing in a "star" or "snowflake" pattern at points of extreme stress. Further, the softening agent tends to accumulate in the grooves themselves, casting a greasy haze over the surface of the cylinder. Finally, just as the evaporation of water from a bar of soap eventually causes cracking of the surface, the exudation of the softening agent dries out a cylinder, causing a craze of tiny surface cracks due to microscopic shrinkage.[6]

Some collections originally well recorded have become useless due to exudation. A feeble whine nearly smothered by the hiss of surface noise is all that remains of what may once have been a valuable recording: no amount of filtering or equalization can rescue the recorded program, and nothing could be done to repair the damage, although the greasy haze was partially wiped away with a velvet or chamois cloth. The technician could have chosen to remove some of the haze with a gentle detergent solution and a careful rinse, but seldom did so: the wetting of a wax cylinder surface would have encouraged fungal growth, yet another menace to the fragile grooves.[7] In any case, excessive handling of the cylinder increased the risk of breakage and was avoided whenever possible.

Immersion of a cylinder in water certainly invites subsequent fungal growth, but spores from which destructive molds grow do not require such explicit invitation: a high relative humidity in the storage area is sufficiently alluring. That the "wax" formula from which cylinders were made contained organic substances such as olive and castor oil has already been mentioned; also present are carnuba wax, beeswax, frankincense, and other potential microorganic nutrients. Mycological destruction occurs on two fronts. The fungi are literally "eating" the wax; this results, of course, in direct damage to the grooves. Furthermore, the fungi digest their food outside their cellular structure—a process achieved by the excretion of enzymes and acids. These excretions impartially attack both the target nutrients and surrounding vulnerable substances with which they come into contact. The resulting damage is often difficult to distinguish from that due to simple exudation, although certain patterns of groove breakdown seem characteristic of fungal growth. Humidity control is the most effective deterrent to fungi; informally recognized among cylinder specialists is the likelihood of better preservation in cylinder collections having been stored

CYLINDER RECORDING EQUIPMENT



Sound laboratory showing cylinder recording and duplicating equipment.

1. Bodine Motor
2. Heller Speed Control
3. Edison Cylinder Player
4. Marantz Amplifier
5. Ampex Mixer
6. Lang Equalizer
7. Ampex Monitor
8. Scully Two-Track Tape Recorder
9. Lowie Cylinder Transport

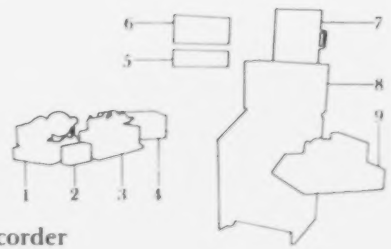


Diagram of sound laboratory.

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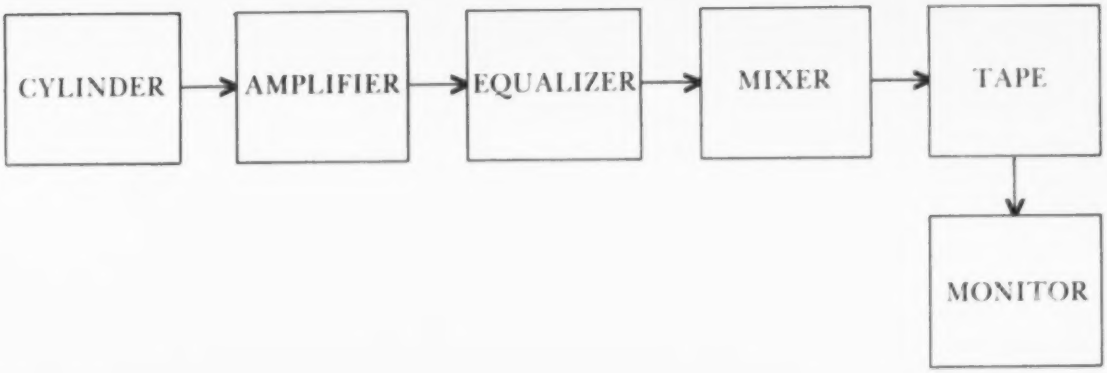
SOUND PATH



A selection of wax cylinders to be duplicated.

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in the dry American Southwest. Even in instances where the cylinders have been subjected to heat, the advantage of low humidity seems to have outweighed the disadvantage of high temperature.[8]

Once the technician had evaluated the nature of the damage sustained by a cylinder and had taken the proper measures to prepare it for replay, he or she chose a machine appropriate to the cylinder's size, pitch, and predicted audial characteristics. Different styli were available, offering a choice between a half-dozen tip sizes and configurations, some designed specifically to minimize distortion caused by overplayed grooves. By listening to the cylinder, the technician determined an acceptable speed for reproduction. While commercially produced cylinders were limited to one of only a handful of possible standard speeds, an ethnologist in the field intending to make a recording for use in transcribing often had no scruples about consistency of speed. The number of revolutions per minute of the cylinder was controlled by a screw on the body of the phonograph, and there are instances in which the ethnologist, wishing to extend the playing time of a cylinder to accommodate a long item, simply turned the screw to slow the speed of the cylinder in mid-program. In such instances, the unhappy technician rerecording the item was forced to make a number of takes—at least one at the presumed initial speed and several in which the speed of the playback phonograph was manually altered to try to match the original alterations.

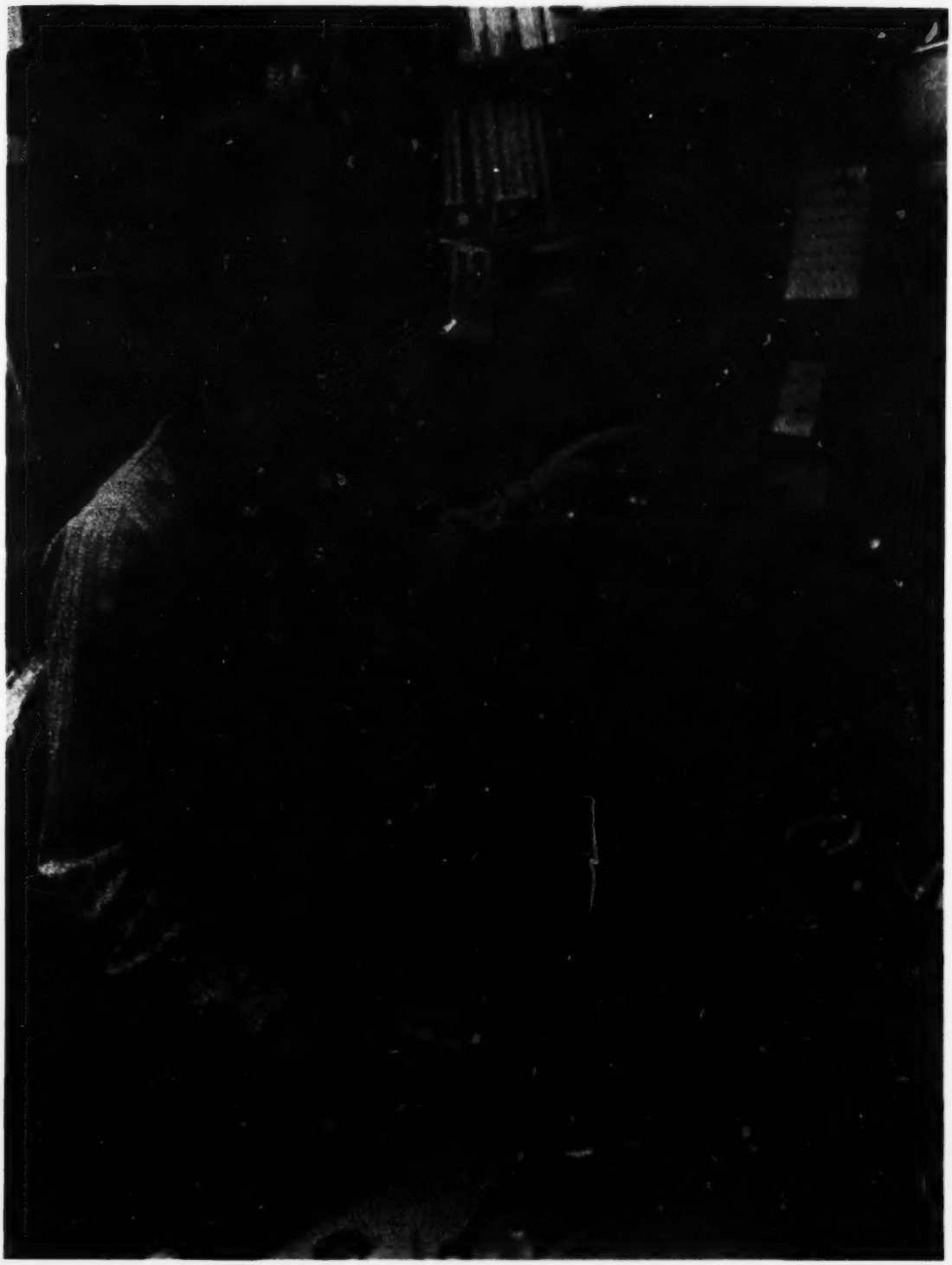
The technician seldom had more than his or her judgment to rely on when determining the speed of the recording. A few ethnologists recording music used pitch-pipes at the beginning of their recordings to establish reference tones for later transcription, usually a′ or c″. But even these tones are often ambiguous: in at least one instance, a recording sounded equally plausible at both a′ and c″, with no external evidence to indicate which note was intended. Furthermore, the precise value of the standard pitch a′ has not always been a dependable 440 cycles per second over the last ninety years, and therein lies a further obstacle in the quest for precision in duplication of cylinders. Benjamin Ives Gilman, who transcribed Fewkes's Zuni cylinders with the aid of a harmonium, found transcription difficult. Cylinders recorded on Fewkes's treadle-powered machine produced wavering intonation which made precise transcriptions of pitch impossible. His enthusiasm for the device was therefore somewhat qualified:

> The records . . . are therefore to be regarded as an approximation to the actual course of pitch in these primitive melodies, which, were there no aberration in the phonographic reproduction, nor failure to select the nearest semitone on the harmonium, would everywhere be correct within a quarter tone.[9]

Whenever possible, particularly with recordings made under the direction of the Federal Cylinder Project, ethnomusicologists familiar with regional styles have been consulted when the technician was uncertain where to establish the replay speed. In cases of real doubt, several takes were recorded.

Once the technician decided on a playback machine, stylus, and speed for rerecording, he or she recorded an identifying announcement on the preservation tape. In the case of the cylinders duplicated by the Federal Cylinder Project, the announcement includes all the information about the recording legible on the original cylinder box or on the rim of the cylinder itself. The listener must be prepared to hear unintentional mispronunciations of this information, much of which was in Native American languages transcribed by the ethnologist according to one or another phonetic system. It is hoped that the safeguard of including an announcement on the tape itself of all the information identifying a cylinder on its box will outweigh the gaffes in pronunciation.

When the technician had completed the identifying announcement, it was time to rerecord the cylinder itself. Minimal filtering, if any at all, was employed to make the initial recording. On the tapes produced by the Federal Cylinder Project, the cylinder program was recorded on one channel, while the technician simultaneously made a second track recording all technical data concerning the recording, including problems which surfaced while the recording was being made. A listener can account for technical problems noticeable in the pro-



Erika Brady about to duplicate a cylinder.

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gram by switching to this second channel to hear the engineer's description of the condition of the cylinder, the special measures taken for its reproduction, and the problems occurring while the recording was being made.

Limitations of the Cylinder Recording

The listener should be aware of the limitations of the cylinder phonograph as an ethnographic tool and the techniques employed by ethnologists to surmount these limitations. The average length of a four-inch cylinder is about three minutes; a six-inch cylinder can hold up to nine minutes of program, or more if the speed is drastically reduced. This is not enough time to record more than excerpts and segments of ceremonial music and narrative song. Collectors of ballads in the Anglo-American tradition often recorded only the first stanzas of songs, and wrote out the remaining verses by hand, returning to the recorded version to make a musical transcription later. Without external evidence, an item recorded on a phonograph cylinder cannot be regarded as typical in length—ethnologists followed differing procedures in instructing their informants, often unconsciously shaping the performance in a fashion uncharacteristic of the culture. A researcher studying cylinder recordings must attempt to discover how the ethnologist dealt with the problem of short recording time.

It is difficult also to determine anything definite concerning the usual dynamic range of a piece using a cylinder recording. The cylinder phonograph had no level control; even in the Edison studios, blasting was avoided either by "flagging"—dropping a cloth over the horn at the critical note—or by the simple expedient of grabbing the potential offender, usually tenor or soprano, at the critical moment and hauling him or her bodily away from the horn. One may be sure that performers in the field were asked to keep their level of singing or playing as even as possible, even in some cases to eliminate loud cries or yells which normally might accompany certain performances. Evenness of level on a recording may reflect a stylistic convention or may be simply the result of a performer's compliance with a collector's request.

The majority of recordings duplicated in the Federal Cylinder Project are of Native American vocal music sung by a solo performer. While the singer is occasionally accompanied by drum or rattle, he or she is generally unaccompanied. But here again, without more evidence than the cylinder recording, one cannot know whether a song was customarily sung by one unaccompanied performer, or whether the use of a single singer was determined by the exigencies of recording. Because the singer had to direct the voice straight into the horn, it was difficult outside a studio to record an ensemble effectively, whether vocal or instrumental. Often one will see artists' depictions and photographs of these early recording sessions showing a group of Indians standing around the machine singing into the horn, but as a rule such pictures were staged: the artist or photographer gives himself away by showing the big picturesque "Morning Glory" horn on the machine, which was always used for playback purposes, never for recording.

A related problem facing the collector was the quality of the sound itself to be recorded. The phonograph functioned rather well in the lower frequencies of instrument and voice; in the higher frequencies, its performance was inconsistent, depending much on variables such as timbre. The early phonograph manuals warn one not to be too optimistic when recording tenors and sopranos (Caruso, of course, was a notable exception), as well as violin. It was no accident that Edison's early catalogs of commercial cylinders contained such a preponderance of marches performed by brass bands—brass instruments recorded beautifully on wax. A "good singer" to an early collector, therefore, would have been a performer knowledgeable in a particular musical tradition, *and* possessed of a voice lending itself well to the medium.

Even with the compact and sensitive recording media used today, we are aware that the presence of collectors and their recording equipment must have an inevitable effect on the nature of data, no matter how discreet the collector nor how conscientious the attempt to preserve a natural context for recording. The demands of the early phonograph made even a token attempt at "induced natural context" impossible. Whether a piece was normally performed by a group while dancing, by a medicine man while performing a complicated

ritual, or by a little old lady rocking away on her back porch, when recorded on the cylinder phonograph the piece had to be taken with the singer's voice steadily directed into the horn. This fact needs to be taken into account when listening to cylinder recordings.

Furthermore, in the earliest recordings, it must be remembered how very new the concept of a mechanical recording was—not only to the informants but to the collectors as well. There was an aura of magic about the phonograph when it first appeared. It was a source of amazement to one and all. Among the Library of Congress cylinder recordings we have test records made by Jesse Walter Fewkes on his field trip to Maine in which he addresses the machine respectfully as "Mr. Phonograph." In general, whatever the state of physical preservation of a recording may be, the field notes and other forms of documentation, both direct and indirect, must be taken into account before any conclusions may be drawn from the content of the recording itself.

DOCUMENTING AND ARCHIVING CYLINDER PROJECT MATERIALS

Reconstructing and verifying the contents of cylinder collections after years of obscurity and neglect has been one of the most difficult and challenging aspects of the Federal Cylinder Project. The value of any field recording is greatly enhanced by careful and accurate documentation, but for early cylinder collections proper documentation is vital if the recordings are to be useful at all. It is not within the scope of the Federal Cylinder Project to provide more than basic documentation for the collections—determining the contents of the cylinders, listing reference numbers to enable readers to locate copies of the recordings in the Archive of Folk Culture and other archives throughout the country, and furnishing cross-references to any written material which pertains directly to the collections. To this end the staff has gathered and correlated information from a variety of sources—the cylinders themselves, field notes, correspondence, published and unpublished manuscripts, and consultations with various specialists.

The primary source of documentation is, of course, the cylinder itself. Announcements recorded by collectors on cylinders are the most reliable identification of the recorded programs. Benjamin Ives Gilman, for example, recorded a running commentary on his cylinders for performances at the 1893 Columbian Exposition in Chicago. Collectors also incised their own names, culture group names, numbering systems, recording dates, the number of bands or cuts, and other identifying marks on the rims of the cylinders.

The cylinder container has also proven useful in documenting the collections. Some collectors applied typed or handwritten labels to the outside of the boxes or attempted to write, with varying degrees of success, directly on the curved surface of the boxes. Some stuffed notes on slips of paper into the cylinder containers in an often vain hope that the cylinders and the notes would not be separated.

Secondary source material is far more difficult to find and correlate. All too often cylinders and documentation became separated sometime during storage at various institutions or agencies, forcing the project staff to wander far afield in search of information. For the most part, the project has been fortunate in locating field notes, transcriptions, photographs, manuscripts, correspondence, and diaries to supplement the cylinder collections. Close cooperation between the project staff and staff members of the Archive of Folk Culture at the Library, the National Anthropological Archives at the Smithsonian Institution, the National Archives, and other federal agencies led to locating a wealth of documentation for a number of the major collections. The National Anthropological Archives is by far the most valuable resource for documentation accompanying cylinders collected by researchers and collaborators for the Bureau of American Ethnology. The American Philosophical Society's manuscript library yielded field notes and transcriptions to several cylinder collections. Other material can be found at the School of American Research, the Wheelwright Museum, the Peabody Museum at Harvard University, and in other archives and libraries throughout the world.

Some collections are extraordinarily well documented. The project's first preservation effort was a set of fifty-seven Dictaphone cylinders of Karok and Konomihu Indian music from Northern California, donated to the

Library of Congress by Helen Heffron Roberts in 1936. In 1955 Roberts donated the musical transcriptions she had made from her recordings, and in 1979, at the project staff's request, she sent the rest of her field notes, song-text translations, and other unpublished ethnographic data to the Library to accompany her collection. Extensive documentation, in the form of published monographs and articles, field notes, and transcriptions, also exists for the Frances Densmore collection, and the Smithsonian papers of John P. Harrington contain valuable source materials for his cylinders.

On the other hand, some collections have changed hands many times since they were first recorded, and even basic documentation has been completely lost. Reconstructing the origin of these cylinders has required the intuition, luck, and patience of a detective in searching diaries, travelogues, and correspondence with only a last name as a clue.

Several collections for which duplicate copies exist in several institutions presented some major problems. The most notable of these is the Percy Grainger collection, acquired by the Library in 1949. Grainger had compiled recordings of musical traditions from a number of countries and culture groups—especially Britain, Denmark, and Polynesia—and deposited them in various archives. The British and Danish cylinders were recorded by Grainger and his collaborators in the field, but some of the Polynesian cylinders were dubbed from field recordings located at the Bernice P. Bishop Museum in Honolulu. The original cylinders or copies reside in the Library of Congress, the Dansk Folkesmindesammlung in Copenhagen, Cecil Sharp House in London, the Bishop Museum, and the Grainger Museum at the University of Melbourne, Australia. Although the last institution is currently preparing catalogs of its Grainger holdings, documentation relating to the cylinders remains scattered throughout the world.

The Archives of Traditional Music at Indiana University holds copies of some of the Library's cylinder collections—most notably, the Hornbostel Demonstration Collection of the Berlin Phonogramm-Archiv. Duplicates of some Library cylinders can also be found in the archives of the University of Washington at Seattle.

Dissemination of collections that are not well documented in either published or manuscript form creates special problems that need to be addressed before the material is made available to the public. Even with the best of intentions, the dissemination of undocumented historical material of this sort, particularly if it is of a sensitive or sacred nature, can be potentially damaging. Native American traditionalists who practice or at least remember traditional restrictions that may have been placed on songs—who may listen to them, who owns them, and thus who may perform them—recognize possible conflicts created by the indiscriminate distribution of a body of recorded material on a reservation or elsewhere. One such person, who was unaware that recordings had been made of his people in the 1930s, responded upon listening to Cylinder Project tapes of ceremonial songs of his tribe: "I certainly hope *those* don't get into the high school library!"

Therefore, the Federal Cylinder Project has encouraged several ancillary projects to update scanty information and correct faulty documentation where it can be caught. The project has sought scholars known to be working with peoples for whom cylinder recordings exist but where documentation for them is lacking. They can play cassette copies of the cylinders for members of the oldest generation who might remember the songs and in some cases even their performers. These elders can perform a valuable service by verifying a song's genre, clarifying its text, and providing information concerning traditional contexts for its use—pertinent data which could be shared by their people. In this way, the project has been able to identify and attach precautionary labels to some sensitive material prior to its general dissemination.

A successful documentation effort sponsored by the Federal Cylinder Project was undertaken in 1980 with the assistance of a special grant from the National Endowment for the Humanities to Nancy Lurie of the Milwaukee Public Museum. The project centered around the Densmore collection of Winnebago cylinder recordings at the Library of Congress. Although the collection had already been transferred to preservation discs some years ago, there was no accompanying documentation other than the recording engineer's logs.

The situation changed abruptly with the discovery of an unpublished Densmore manuscript on Winnebago music in the National Anthropological Archives, which Densmore had apparently intended to be part of her Bureau of American Ethnology Bulletin series on American Indian music.

When Lurie first took copies of the recordings to Winnebago specialists in Black River Falls, Wisconsin, for identification, it became apparent that, among other things, Densmore's orthography of the language was questionable and her translations of song texts less than accurate. Furthermore, in at least one instance the incorrect translation had led her to infer a fanciful context for the song. Of course, it has not been possible, given the time limitations of the project, to verify the accuracy of song texts and translations for all the collections. Such matters as well as early researchers' orthographies will ultimately need to be reviewed by linguists; in the meantime, with the recorded evidence preserved at least, users will have to judge the accuracy for themselves.

As a valuable adjunct to her documentation efforts, Lurie was also able to get her informants to perform their own versions of songs Densmore had recorded a half-century earlier. Changes in many of the songs over time—particularly the war songs, which date back to the nineteenth century—provide a valuable insight into their functions. For example, one song text, which mentions killing a nineteenth-century enemy of the Winnebago, was retained nearly intact in the version recorded by Lurie: the name of the enemy had been changed to *German* for use in the Second World War, in which many Winnebago people took part.

Other interviews augmented the project's documentation efforts. On December 5, 1979, Maria La Vigna from the project and David McAllester of Wesleyan University visited Helen H. Roberts at her home in Hamden, Connecticut. Roberts's reminiscences of field experiences in the 1920s were extremely helpful in placing her California Indian recordings in cultural and historical perspective. During an August 30, 1980, interview with Ronald Walcott and Erika Brady of the project staff, Theresa Deer Wescott, an elder of the Menominee tribe, listened to tape copies of Menominee cylinders recorded by Frances Densmore in 1925-28. The project has also been visited by members of the Seminole and Acoma tribes, who have given the staff much valuable assistance in identifying music from their cultures.

The staff devised a variety of retrieval and finding aids throughout the course of the Federal Cylinder Project to control diverse forms of project-generated material. Preliminary inventories provided general concordances to the collections and to the assortment of documentary resources, reference and retrieval numbers, locations, and provenances associated with the cylinders. Ronald Walcott investigated computerization as a means of organizing information. Maria La Vigna compiled the *Inventory of Instantaneous Cylinder Recordings Documenting Folk Culture in the Collections of Federal Agencies* (May 1981, revised September 1981), which surveyed and summarized project materials and which forms the core of this volume.

In all, the Federal Cylinder Project has compiled and generated a wealth of documentation for the cylinders in its purview, including bibliographies, interview transcripts, copies of articles, transcriptions, song texts and translations, slides, photographs, microfilm copies of fragile labels and notes, and manuscripts. Material without restrictions imposed by collectors or sponsors will be available at the Archive of Folk Culture to interested researchers.

DISSEMINATION

The ultimate goal of the Federal Cylinder Project is the dissemination of information about wax cylinder field recordings in the collections of federal agencies to a wider public than in the past. Throughout the project, the American Folklife Center has felt a special mandate to make these collections accessible to the communities in which the cylinders were recorded. This underlying philosophy has colored all the project's activities, including the preservation, archiving, and documentation of cylinder collections and the design and preparation of project catalogs.

Before the advent of the project, awareness of the existence of cylinder recordings in federal collections was limited to a small, mostly scholarly community. Many of the recordings are unique historical documents of traditions

that are no longer actively practiced or taught. In recent years, as ethnic groups have embarked on activities encouraging the retention of their cultural heritage, they have sought out the kinds of historical documents represented by the cylinder recordings. For example, eighty-seven cylinders lent to the Library of Congress by the Center for Acadian and Creole Folklore at the University of Southwestern Louisiana contain folksongs and narratives recorded in French-speaking communities in southeastern Missouri. Joseph Carriere collected the material in 1934-36, and its duplication by the Federal Cylinder Project was encouraged by a petition from residents of Old Mines, Missouri, and surrounding areas asking that copies of the recordings be made available for their use in preserving their cultural heritage. As the petition states, "these materials are vital to our own cultural studies projects, and it is important for us to obtain them now, while we can still learn more about their background and context from people who remember hearing these things themselves."

Of particular significance are recordings of Native American music and oral data collected during an era when many traditions were still flourishing. As one anthropologist who has worked extensively with Native Americans notes in a letter addressed to the Federal Cylinder Project:

> Circumstances have changed greatly in the Indian world since cylinder recordings were made. Although the demographic data showed a population increase among American Indians by the time the last recordings were made in the 1930's, the idea persisted—as it does in many quarters even today—that North American Indians were vanishing as a people and their culture eroding away. This dismal prophecy was shared by some Indian people; perhaps by many at the time the earlier recordings were made. Ethnological research was marked by a certain ruthlessness to get the data before they were irretrievably lost to *science*. Even field workers whose approach was highly humanistic felt a sense of urgency.

In light of the growing number of American Indian cultural heritage programs, the issue of making these recordings available to the Indian community assumes even greater significance. However, the dissemination of this material must be approached with sensitivity and caution. In the same letter, the anthropologist continues:

> In humanistic terms, sensitive handling of the cylinders *now* seems only fair in view of the way the music was collected in the first place, to preserve the Indian's heritage for science, not the Indians.
>
> Today, in many tribes, there remains a dedicated core of traditional believers and practitioners. . . . Traditional religion is enjoying a resurgence. Indian people are also more sophisticated about their rights . . . and concerned about desecration of their sacred information. Their concerns are no different than those of any other American with sincere religious convictions and constitutional rights but special efforts are required to respect their convictions and secure their rights.

In March 1981 the American Folklife Center convened a meeting at the Institute of American Indian Arts in Santa Fe, New Mexico, to elicit suggestions concerning the dissemination of the Federal Cylinder Project's Native American recordings. Alan Jabbour, director of the center; Thomas Vennum, director of the Federal Cylinder Project; Charlotte Heth, director of the American Indian Studies Center at UCLA; Clydia Nahwooksy of Culture and Arts for Native Americans, Inc., Norman, Oklahoma; Barre Toelken, director of the Folklore and Ethnic Studies Program at the University of Oregon; Dave Warren of the Bureau of Indian Affairs; and Richard Keeling of the National Endowment for the Arts discussed ways of making the recordings more accessible to the American Indian community. The participants agreed that a crucial first step in dissemination of the material would be the distribution of information about the Federal Cylinder Project and its collections to the American Indian community as a whole. Once the project had been widely publicized, further steps could be taken toward approaching specific culture groups.

An early dissemination experiment was carried out by the project's director, Thomas Vennum, from June 21 to July 6, 1979. A copy of

cylinder recordings of Chippewa music recorded by Frances Densmore in 1907-9 on reservations in northern Minnesota and northern Wisconsin was deposited in the folk music archive at the Sigurd Olsen Institute, Northland College, in Ashland, Wisconsin. Cassette copies were made available and played to both experienced and younger Chippewa singers. The recordings received an enthusiastic reception, and the singers expressed interest in learning some of the older repertoire.

At this writing the dissemination phase of the Federal Cylinder Project is just beginning. The publication of the catalog series will aid in the spread of information about the project, and it is hoped that in time more Native American and other cultural groups will take advantage of the collections.

AFTERWORD

Whatever the reason for engraving a program on the surface of a wax cylinder nearly a century ago, we have now preserved the actual sounds of a given moment in time. As such programs are accumulated, they begin to provide the basis for histories of human sound production, be it musical or narrative. Cylinder recordings—shards of performances though they may be—nevertheless are already recognized as precious historical documents worthy of preservation and study.

Despite the limitations of the cylinder when judged by today's technical standards and the early concerns of those such as Boas that they be relied upon with caution, these performances can begin to tell us something about traditions for which formerly we had no scientific evidence at all. Before Edison's invention, we were restricted mostly to casual transcriptions and verbal descriptions of musical and spoken sounds and performance practices. In the case of the musics of oral tradition, such descriptions—usually imprecise and often misleading—provide little scientific evidence. By contrast, a cylinder collection, however incomplete, nevertheless might tell us something concerning tonality and rhythm or, in the case of song, the relationship of text to the melody for a given musical repertoire.

The collections of cylinder field recordings, such as those preserved by the Federal Cylinder Project, have increased the time span of our knowledge of the oral literatures of the world. Admittedly, we lack the notational evidence of music and the written records of spoken literature that enable musicologists and literary historians of the high cultures of the world to reach back centuries for knowledge. Yet now with the cylinders we have the knowledge to begin to write at least a tentative history of unwritten traditions for nearly the last hundred years.

Sometimes inadvertently, the recordings reveal the personalities of those who created them and the recording procedures they followed: Frances Densmore's evident confusion over and subsequent correction of the catalog number assigned to the song she had just recorded, her mistakenly blowing into the wrong channel on her chromatic pitch pipe, and then immediately locating and sounding the correct pitch for transcription purposes; Fewkes's respectful salutation to "Mr. Phonograph" in Maine; the linguist Truman Michelson's bluntly cursing the recording equipment he had carried out to Montana and threatening to send it back to Washington.

These collections can also reveal much about the intentions of the collectors as well as the early effects of media intrusion on people in tribal or folk societies whose traditions were being documented at the time. For example, given the lack of space on a cylinder, the bulkiness of the recording equipment and its mechanical failings, and the less than ideal conditions of field recording, collectors were often induced to do more sampling than in-depth research. In order to have one of every type of song known to a given tribe, a collector would control the recording session and impose restrictions on what a singer might perform. Even though we were not present at the recording session, the fragmentary nature of some performances makes it almost impossible not to conjure an image of the collector using a variety of gestures to start and stop the singer. We know that this was a two-way procedure, however, for Ojibwe medicine men, unaccustomed to having their lengthy songs abbreviated by technological limitations, would ask Densmore to signal them shortly before a cylinder ran out in order that they could break off and finish their performance with a spoken formula ritually required to conclude medicine

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songs. We also have the recorded evidence that to secure the cooperation of someone unused to sitting before a recording horn, it was frequently necessary for the collector to ingratiate, flatter, or otherwise entice the performer to record for posterity. Thus in a period where Indian delegations continued to settle their affairs with the government by means of a celebrated trip to the nation's capital, we find the collector Densmore assuring her American Indian informants that their voices would be preserved forever in the East in a building that would never burn down, and her voice introduces a somewhat hesitant singer on the Lac du Flambeau Reservation in Wisconsin by announcing on the cylinder that he possessed such a splendid voice that she was going to send it all the way to Washington. Such promises or flattery invariably yielded the intended results, as the Indian sat down to sing before the "machine that blows feathers"—a reference to the wax threads emanating from the stylus as it cut its grooves.

As the Federal Cylinder Project nears the completion of its task, its staff hopes that the mechanisms developed for the preservation, documentation, and dissemination of historical recorded material can serve as a model for further work. Given the scope of our project, our efforts have been limited to cylinders in the hands of federal agencies. But by no means have all recorded cylinders surfaced from the attics and basements of museums, institutions, and private homes throughout the United States. The "home" nature of Edison's invention had to have created a wealth of cylinders long since forgotten, containing oral histories, amateur performances, and various recorded bric-a-brac—some of it no doubt ephemeral, but all of it important evidence documenting people's tastes in the past and their reactions to recording for posterity. (When an Indian singer friend of mine first heard Densmore's recordings of his tribe, it jarred his memory to recall that his own father in about 1910 had made similar recordings; given time, he thought, he might be able to remember what happened to them.) There are, too, the vast collections of early disc, wire, and tape recordings in archives, which await the careful attention of some dedicated sound engineer to clean, disentangle, or splice them before they can be duplicated and their contents assessed and documented. Ultimately it is our hope that the Federal Cylinder Project will spark similar projects on the regional and local level. Toward this end, we stand ready to assist where possible.

Thomas Vennum, Jr.
Director, Federal Cylinder Project

Notes

1. "A Contribution to Passamaquoddy Folklore," *Journal of American Folklore* 3, no. 11 (1890): 257-80.
2. "A Few Summer Ceremonials at Zuni Pueblo," *A Journal of American Archaeology and Ethnology* 1, no. 1 (1891): 1-63, especially pp. 55-61.
3. Boas to W. H. Holmes, November 3, 1906, Franz Boas Correspondence, American Philosophical Society Library, Philadelphia, Pennsylvania.
4. *Chippewa Music*, Smithsonian Institution, Bureau of American Ethnology Bulletin no. 45 (Washington, 1910): v.
5. "Cylinder Field Recordings in the Collection of the Archive of Folk Song, Library of Congress: A Preliminary Survey," prepared by Peter T. Bartis.
6. A. G. Pickette and M. M. Lemcoe, *Preservation and Storage of Sound Recordings* (Washington: Library of Congress, 1959), pp. 10-11. Remarks on exudation in discs apply, with some qualification, to similar deterioration in cylinder recordings.
7. Jerry McWilliams, *The Preservation and Restoration of Sound Recordings* (Nashville: American Association for State and Local History, 1979), p. 54. But for more general discussion of cleaning of cylinder recordings, see Bruce R. Maier, "In Search of the Perfect Record Cleanser," *High-Fidelity* 22 (September 1972): 54; and Walter L. Welch, "Preservation and Restoration of Authenticity in Sound Recordings," *Library Trends* 21 (July 1972): 83-199.
8. Pickett and Lemcoe, pp. 11-12. Remarks on fungal growth in disc recordings apply with even greater force to cylinder recordings.
9. "Zuni Melodies," *A Journal of American Archaeology and Ethnology* 1, no. 1 (1891): 65-91.

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INVENTORY OF FIELD CYLINDER COLLECTIONS IN FEDERAL AGENCIES

FEDERAL CYLINDER PROJECT COLLECTIONS

The Federal Cylinder Project incorporates both cylinders currently in the possession of the Library of Congress *and* cylinders for which preservation copies but not the originals are in the Library. The staff began with a known corpus of approximately seven thousand cylinders at the Library, nearly half of which had not yet been copied. Other collections were transferred or lent to the Library for the duration of the project. Two hundred forty-eight cylinders were transferred to the Library from the National Anthropological Archives at the Smithsonian Institution, seventy-four of which had been duplicated previously by the Library. The Minnesota Historical Society sent twenty-six cylinders to be copied. The Center for Acadian and Creole Folklore at the University of Southwestern Louisiana lent the eighty-seven cylinder Carriere collection for duplication.

The Library of Congress holdings include not only original field recordings deposited directly by early collectors and their heirs but collections acquired through exchange, purchase, or donation from private individuals and outside institutions. Among the collections from public and private institutions are a number of historically significant recordings from institutions such as the Peabody Museum at Harvard University, the American Philosophical Society, the School of American Research, the Wheelwright Museum, the Nebraska State Historical Society, the Detroit Public Library, and the Milwaukee Public Museum.

The Federal Cylinder Project chronicles theoretical and methodological developments in anthropology, ethnomusicology, folklore, and linguistics over a span of five decades. This richly diverse collection of field recordings also parallels the early history of sound recording and reflects the differing attitudes among early fieldworkers toward the appropriate use of the cylinder phonograph in ethnographic research.

The core of the project is certainly the cluster of Bureau of American Ethnology cylinders—principally of American Indian music and oral data—transferred from the Smithsonian Institution's Bureau of American Ethnology. Of the twenty-four collectors represented, Frances Densmore is perhaps the best known and the most prolific, having recorded nearly two thousand cylinders of music from thirty-seven different Native American cultures. Cylinder recordings constitute only a fraction of her life's work, which includes disc, wire, and tape recordings, nearly a dozen monographs, and scores of articles on Native American music. Another highly influential ethnomusicologist, Alice Cunningham Fletcher, recorded and documented the musical life of the Plains Indians for over thirty years. That her acclaimed studies of Omaha Indian music, written in collaboration with Francis La Flesche and John Comfort Fillmore, are based upon thoughtful and detailed research is evidenced by the exceptional quality of her recordings.

In comparison to the relentless energy and enthusiasm for phonographic documentation on the part of these two, other bureau collectors tend to be overlooked. Most were anthropologists and linguists with little formal training in music; yet the recordings of such fieldworkers as Francis La Flesche, Truman Michelson, James R. Murie, Paul Radin, John P. Harrington, Leo Joachim Frachtenberg, Melville Jacobs, and John R. Swanton reveal an awareness of the importance of music in the context of Indian culture.

Equally important but more diverse than the Bureau of American Ethnology collection is the Helen H. Roberts collection. In addition to Roberts's recordings of Southwest and California Indian, Hawaiian, and American cowboy music, there are rare early Polynesian recordings by Henry E. Crampton, Jamaican folk

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music recorded by Roberts and Martha W. Beckwith, and cylinders of American Indian music recorded by Bernice M. King, Claude E. Schaeffer, and Clark Wissler.

The majority of the cylinders in the School of American Research and Wheelwright Museum collections were recorded in the Southwest. Of these, over fifteen hundred cylinders are recordings of Navajo chant cycles made by Washington Matthews, Fr. Berard Haile, and George Herzog. Both Jules Henry and Gladys Reichard recorded music of the Mescalero Apache, and Bernhardt A. Reuter and Arnold Barrington made extensive Pueblo recordings.

Although small, the Peabody Museum collection contains several recordings of great historical significance. Among these are the earliest field recordings known, made by Jesse Walter Fewkes in 1890, and the cylinders recorded by Benjamin Ives Gilman at the 1893 Columbian Exposition in Chicago. Included in the latter group of cylinders are the earliest recordings of Javanese gamelan music.

Folk music of English-language traditions is well represented in the American collections of Robert Winslow Gordon, who recorded folk music in California and parts of the South, James M. Carpenter, William M. Doerflinger, and John A. Lomax, and the British collections of Carpenter and Percy Grainger. Lomax's 1906-10 recordings of cowboy music are the earliest English-language American cylinders in the project's collection.

The diversity of the Federal Cylinder Project collection is also represented in the French-American and French-Canadian recordings by Joseph M. Carriere and Marius Barbeau, respectively, the African recordings of Laura Boulton and James Barnes, and the Danish and Polynesian recordings of Percy Grainger.

HOW TO USE THE INVENTORY

The inventory serves as a preliminary guide to the field-recorded wax cylinder collections of the Library of Congress. It offers a concordance to the various reference numbers and documentation sources used by the Archive of Folk Culture, the Motion Picture, Broadcasting, and Recorded Sound Division, and the Federal Cylinder Project in organizing and archiving the cylinders and disc and tape copies. It updates preliminary surveys of cylinder recordings in the collections of the Library of Congress prepared by Peter Bartis (January 24 and June 1, 1978) and by the Federal Cylinder Project staff (June 1, 1980, March 26, 1981, and, with the title *Inventory of Instantaneous Cylinders Documenting Folk Culture in the Collections of Federal Agencies,* May 15, 1981, and September 30, 1981).

In addition to the main entries, which list basic information about the cylinders, the inventory contains separate indexes to American Indian groups and other cultural groups by region. It concludes with an index to collections by collector, institution, sponsor, and provenance. All cylinder recordings are clustered alphabetically by collector and, in cases of particularly diverse collections or especially prolific collectors, grouped into culture areas. Under some collectors, multiple listings for one tribe indicate that portions of the collection were duplicated at different times.

Each entry includes the following information:

LWO OR
RWA NO.
The shelf list number assigned by the Motion Picture, Broadcasting, and Recorded Sound Division to the preservation tape onto which the cylinder was dubbed. Dashes indicate either that the collection has not yet been duplicated or that shelf list numbers have not yet been assigned.

AFS NO.
The number assigned by the Archive of Folk Culture to the LWO tape reel mentioned above. Certain cylinder collections were duplicated onto discs and those discs subsequently dubbed onto preservation tape. These discs are indicated as "AFS Disc No." instead of "AFS No." Dashes indicate either that the collection has not yet been duplicated or that AFS numbers have not yet been assigned.

NO. OF
CYLINDERS
The total number of cylinders counted for each entry.

ACTUAL NO.
DUPLICATED
The total number of cylinders duplicated. Where the number has been indicated by a zero, the collection has yet to be duplicated.

COLLECTOR
The individual who actually recorded the cylinder. Unidentified collectors are designated Anonymous 1, 2, etc.

SPONSOR
The agent or agency for whom the cylinders were recorded, or to whom they were given.

CONTENTS
The descriptive title of a collection or of a portion of a larger collection, representing a discrete tribe or region.

DATE/PLACE
The date and place the cylinder was recorded.

PROVENANCE
The immediate source (person or institution) from which the cylinders were received by the federal agency.

NOTES
Includes information such as the present physical location of cylinders not in the Library, the inventory box number where applicable, and explanations of any discrepancies in the entry.

Reference tape copies of the cylinder collections encompassed by the Federal Cylinder Project are available for listening in the Archive of Folk Culture without restrictions. However, the purchase of tape copies is subject to both the restrictions established by collectors, performers, and their heirs and descendants, and the guidelines established by the Library of Congress for all recorded sound collections. In some cases, those wishing copies of this material must obtain written permission from holders of proprietary rights before ordering tapes from the Archive of Folk Culture. To the best of its ability, the archive will supply the names and addresses of these individuals and will inform the applicant when a party cannot be traced. Letters requesting permission should be sent via registered, return mail. The returned envelope will then serve as proof the individual cannot be traced. The Library requires the *original* permission letters for its files in all transactions.

Upon application to the Archive of Folk Culture, the Magnetic Recording Laboratory of the Motion Picture, Broadcasting, and Recorded Sound Division of the Library of Congress will make duplicate copies of most collections for research and educational purposes. Whenever possible, applicants should specify their intended use of the material, including publication, at the time of their initial request. Furthermore, applicants must sign an agreement limiting the use of the material to research and education and affirming that the duplicated tapes will not be used for profit or commercial undertaking. Once received, tape copies of Library of Congress materials may not themselves be further duplicated for any reason without specific written permission of the holders of proprietary rights.

LWO No. 5,111: R 376-377 **No. of** **Actual No.**
AFS Disc No. 11,233-11,240 **Cylinders:** 13 **Duplicated:** 13

Collector: AITKEN, Robert T.
Sponsor: Bernice P. Bishop Museum
Contents: Polynesian Music

Date/Place: Recorded ca. 1920 in Rurutu and Tupuai, French Polynesia
Provenance: Gift of Helen H. Roberts
Notes: Duplicated onto aluminum discs by Helen H. Roberts

RWA No. 3,775-3,779 **No. of** **Actual No.**
AFS No. 21,250-21,254 **Cylinders:** 55 **Duplicated:** 55

Collector: ANONYMOUS 1
Sponsor: Bureau of American Ethnology
Contents: Unidentified Indian Music

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948
Notes: Cylinder storage boxes marked "may be Caddo"

LWO No. --- **No. of** **Actual No.**
AFS No. --- **Cylinders:** 14 **Duplicated:** 0

Collector: ANONYMOUS 2
Sponsor: Bureau of American Ethnology
Contents: Unidentified

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948

RWA No. 3,260-3,261 **No. of** **Actual No.**
AFS No. 20,199-20,200 **Cylinders:** 12 **Duplicated:** 8

Collector: ANONYMOUS 3
Sponsor: Bureau of American Ethnology
Contents: Karok Indian Music

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948
Notes: 8 cylinders identified as Karok; may be duplicates of Helen H. Roberts (see page 89) or recorded by John P. Harrington (see page 72); remaining 4 cylinders unidentified

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LWO No. ---
AFS No. ---

No. of Cylinders: 21

Actual No. Duplicated: 0

Collector: ANONYMOUS 4
Sponsor: Bureau of American Ethnology
Contents: Unidentified

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948

LWO No. ---
AFS No. ---

No. of Cylinders: 8

Actual No. Duplicated: 0

Collector: ANONYMOUS 5
Sponsor: Bureau of American Ethnology
Contents: Unidentified

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948

LWO No. ---
AFS No. ---

No. of Cylinders: 23

Actual No. Duplicated: 0

Collector: ANONYMOUS 6
Sponsor: Bureau of American Ethnology
Contents: Unidentified

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948

LWO No. ---
AFS No. ---

No. of Cylinders: 48

Actual No. Duplicated: 0

Collector: ANONYMOUS 7
Sponsor: Bureau of American Ethnology
Contents: Unidentified

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948

RWA No. 3,279 **No. of** **Actual No.**
AFS No. 20,218 **Cylinders:** 4 **Duplicated:** 4

Collector: ANONYMOUS 8
Sponsor: Columbia Phonograph Company of Washington, D.C.
Contents: Zulu Tribal Music of Africa

Date/Place: Recorded for G. Brown Goode, National Museum (now Smithsonian Institution)
Provenance: Transferred from National Archives, 1948
Notes: Cylinders found in containers with labels indicating contents as Eskimo music recorded by H. W. Krieger (see page 79)

LWO No. 12,840: R 8 **No. of** **Actual No.**
AFS No. 19,509 **Cylinders:** 7 **Duplicated:** 6

Collector: ANONYMOUS 9
Sponsor:
Contents: Mexican-Indian and Hispanic Folk Music

Date/Place: Recorded in 1906 in Mexico
Provenance: Received by exchange from School of American Research, 1979
Notes: 1 cylinder broken

LWO No. --- **No. of** **Actual No.**
AFS No. --- **Cylinders:** 41 **Duplicated:** 0

Collector: ANONYMOUS 10
Sponsor:
Contents: Unidentified

Date/Place: Unknown
Provenance: Unknown

LWO No. --- **No. of** **Actual No.**
AFS No. --- **Cylinders:** 26 **Duplicated:** 0

Collector: ANONYMOUS 11
Sponsor:
Contents: Unidentified

Date/Place: Not applicable
Provenance: Received by exchange from Peabody Museum, 1970
Notes: Cylinders with no recorded program

LWO No. ---
AFS No. ---

No. of Cylinders: 2

Actual No. Duplicated: 0

Collector: ANONYMOUS 12
Sponsor:
Contents: Unidentified

Date/Place: Unknown
Provenance: Transferred from Smithsonian Institution, 1981

LWO No. 6,953: R 1-6
AFS No. 14,773-14,778

No. of Cylinders: 131

Actual No. Duplicated: 131

Collector: ANONYMOUS 13
Sponsor: Mary Cabot Wheelwright
Contents: Navajo and Pueblo Indian Music

Date/Place: Recorded ca. 1920-1930
Provenance: Duplication project for National Archives
Notes: No documentary material located

LWO No. 9,454
AFS No. 19,258

No. of Cylinders: 23

Actual No. Duplicated: 23

Collector: ANONYMOUS 14
Sponsor: Hampton Institute
Contents: Afro-American Religious Music

Date/Place: Unknown
Provenance: Unknown

RWA No. 4,842
AFS No. ---

No. of Cylinders: 27

Actual No. Duplicated: 16

Collector: ANONYMOUS 15
Sponsor:
Contents: Navajo Indian Music

Date/Place: Unknown
Provenance: Hubbell Trading Post National Historical Site, Ganado, Arizona
Notes: Includes unidentified Indian music

LWO No. 4,872: R 388-397 **No. of Cylinders:** 200 **Actual No. Duplicated:** 200
AFS Disc No. 6,110-6,143

Collector: BARBEAU, C. MARIUS (1883-1969)
Sponsor: National Museum of Man
Contents: French Canadian Folksongs

Date/Place: Recorded 1916, Les Eboulements, Charlevoix County, Quebec
Provenance: National Museum of Man, Ottawa; accessioned 1945
Notes: Cylinders lent for copying, returned to National Museum of Man

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RWA No. 3,396 **No. of Cylinders:** 13 **Actual No. Duplicated:** 12
AFS No. 21,838

Collector: BARNES, James (1866-1936)
Sponsor:
Contents: Kavirondo, Kikuyu, and Meru Tribal Musics of Africa

Date/Place: Recorded ca. 1913 in East Africa
Provenance: Gift of Helen H. Roberts, 1937
Notes: 1 cylinder broken

LWO No. 5,111: R 159-161 **No. of Cylinders:** 98 **Actual No. Duplicated:** 98
AFS Disc No. 8,903-8,911

Collector: BARRETT, Samuel Alfred (1879-1965)
Sponsor: Milwaukee Public Museum
Contents: Hopi Indian Music

Date/Place: Recorded May-October, 1911
Provenance: Received by exchange from Milwaukee Public Museum, 1947

LWO No. 5,111: R 160 **No. of Cylinders:** 4 **Actual No. Duplicated:** 4
AFS Disc No. 8,906

Collector: BARRETT, Samuel Alfred (1879-1965)
Sponsor: Milwaukee Public Museum
Contents: Iroquois Indian Music

Date/Place: Recorded ca. 1918 in Western New York State or Ontario
Provenance: Received by exchange from Milwaukee Public Museum, 1947

LWO No. 5,111: R 370 **No. of** **Actual No.**
AFS Disc No. 11,131-11,133 **Cylinders:** 7 **Duplicated:** 7

Collector: BARRETT, Samuel Alfred (1879-1965)
Sponsor:
Contents: Klamath and Yuki Indian Music

Date/Place: Recorded 1907 at Round Valley and Klamath Reservations, Oregon
Provenance: Gift of Helen H. Roberts
Notes: Disc copies of cylinders

LWO No. 5,111: R 159 **No. of** **Actual No.**
AFS Disc No. 8,903 **Cylinders:** 2 **Duplicated:** 2

Collector: BARRETT, Samuel Alfred (1879-1965)
Sponsor:
Contents: Winnebago Indian Music

Date/Place: Recorded 1928
Provenance: Received by exchange from Milwaukee Public Museum, 1947

LWO No. 8,830: R 24-30 **No. of** **Actual No.**
AFS No. 21,317-21,323 **Cylinders:** 140 **Duplicated:** 135

Collector: BARRINGTON, Arnold
Sponsor: Mary Cabot Wheelwright
Contents: Hopi Indian Music, Keresan Indian Music of Cochiti Pueblo, Navajo Indian Music, and Tiwa Indian Music of Taos Pueblo

Date/Place: Recorded May-June, 1927 at various locations in New Mexico
Provenance: Received by exchange from Mary C. Wheelwright Museum, 1972
Notes: 5 cylinders broken

RWA No. 3,300-3,316 **No. of** **Actual No.**
AFS No. 20,239-20,255 **Cylinders:** 183 **Duplicated:** 165

Collector: BARRY, Phillips (1880-1937)
Sponsor:
Contents: New England Ballads and Folksongs

Date/Place: Recorded 1930-1936 in Maine, New Hampshire, and Vermont
Provenance: Gift of Harvard College Library to LC, 1945
Notes: 18 cylinders with no recorded program; 6 cylinders attributed to Claude Simpson (see page 92)

RWA No. 3,252
AFS No. 19,503

No. of Cylinders: 10
Actual No. Duplicated: 10

Collector: BEAGLEHOLE, Ernest (b. 1906)
Sponsor:
Contents: Hopi Indian Music

Date/Place: Unknown
Provenance: Received by exchange from the School of American Research, 1972

LWO No. 5,047: R 1
AFS No. 19,825

No. of Cylinders: 12
Actual No. Duplicated: 12

Collector: BECKWITH, Martha Warren (1871-1959)
Sponsor:
Contents: Jamaican Folksongs

Date/Place: Recorded 1920-1924 in Jamaica by Helen H. Roberts for M. W. Beckwith
Provenance: Gift of Helen H. Roberts, 1937

LWO No. 7,551: R 17A, 17B
AFS Disc No. 15,861-15,870

No. of Cylinders: 20
Actual No. Duplicated: 20

Collector: BOULTON, Laura (1899-1980)
Sponsor:
Contents: Angolan Music

Date/Place: Unknown
Provenance: Columbia University
Notes: The recordings are taken from acetate discs which were dubbed from the cylinders in 1931

LWO No. 7,551: R 17A
AFS Disc No. 15,853; 15,855-15,858

No. of Cylinders: 12
Actual No. Duplicated: 12

Collector: BOULTON, Laura (1899-1980)
Sponsor:
Contents: Hupa Indian Music, Luiseno Indian Music, Mono Indian Music, and Serrano Indian Music

Date/Place: Recorded 1904-1908 in California by Charles F. Lummis
Provenance: Columbia University
Notes: The recordings are taken from acetate discs which were dubbed from the cylinders in 1931

LWO No. 7,551: R 17B **No. of** **Actual No.**
AFS Disc No. 15,871-15,878 **Cylinders:** 16 **Duplicated:** 16

Collector: BOULTON, Laura (1899-1980)
Sponsor:
Contents: Miscellaneous African Music

Date/Place: Unknown
Provenance: Columbia University
Notes: The recordings are taken from acetate discs which were dubbed from the cylinders in 1931

LWO No. 7,551: R 17A **No. of** **Actual No.**
AFS Disc No. 15,859-15,860 **Cylinders:** 4 **Duplicated:** 4

Collector: BOULTON, Laura (1899-1980)
Sponsor:
Contents: Miscellaneous European Classical Music

Date/Place: Unknown
Provenance: Columbia University
Notes: Appears to be a test of recording apparatus. The recordings are taken from acetate discs which were dubbed from the cylinders in 1931

LWO No. 6,528: R 6 **No. of** **Actual No.**
AFS No. 14,742 **Cylinders:** 9 **Duplicated:** 8

Collector: BOURKE, Captain John Gregory (1846-1896)
Sponsor:
Contents: Mexican Music ("Pastores")

Date/Place: Recorded ca. 1893
Provenance: Received by exchange from Peabody Museum, 1970
Notes: 1 cylinder broken

RWA No. 4,840 **No. of Cylinders:** 10 **Actual No. Duplicated:** 10
AFS No. ---

Collector: BURLIN, Natalie Curtis (1875-1921)
Sponsor:
Contents: Hopi Indian Music

Date/Place: Recorded 1903
Provenance: Transferred to Bureau of American Ethnology by Museum of the American Indian, Heye Foundation, 1947; transferred from Smithsonian Institution, 1955

LWO No. ---
AFS No. 21,255 **No. of Cylinders:** 6 **Actual No. Duplicated:** 6

Collector: CADMAN, Charles Wakefield (1881-1946)
Sponsor:
Contents: Omaha and Winnebago Indian Music

Date/Place: Recorded summer, 1909 in Thurston County, Nebraska
Provenance: Tape copy donated by the School of Music of the Pennsylvania State University

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LWO No. 6,961: R 1-22
AFS No. 19,900-19,921 **No. of Cylinders:** 179 **Actual No. Duplicated:** 179

Collector: CARPENTER, James Madison
Sponsor:
Contents: English and Scottish Ballads and Folksongs

Date/Place: Recorded 1929-1935 in England and Scotland
Provenance: Purchased by Library of Congress from James Madison Carpenter, 1972

RWA No. 3,365-3,368
AFS No. 20,504-20,507 **No. of Cylinders:** 87 **Actual No. Duplicated:** 87

Collector: CARRIERE, Joseph Medard (1902-1971)
Sponsor:
Contents: Missouri French Traditional Songs and Spoken Word

Date/Place: Recorded ca. 1920-1930
Provenance: Lent by Center for Acadian and Creole Folklore, University of Southwestern Louisiana for copying
Notes: Cylinders located at Center for Acadian and Creole Folklore

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LWO No. 5,111: R 344 **No. of** **Actual No.**
AFS Disc No. 10,712 **Cylinders:** 1 **Duplicated:** 1

Collector: CHAPMAN, John Wight (1858-1939)
Sponsor: Bureau of American Ethnology
Contents: Eskimo (Khotana) Music

Date/Place: Recorded 1925 in Anvik, Alaska
Provenance: Transferred from National Archives, 1948

LWO No. 4,872: R 56-57 **No. of** **Actual No.**
AFS Disc No. 790-800 **Cylinders:** 45 **Duplicated:** 45

Collector: CRAMPTON, Henry Edward (1875-1956)
Sponsor:
Contents: Polynesian Music

Date/Place: Recorded 1906-1909 in Samoa, Tahiti, and Tonga
Provenance: Gift of Helen H. Roberts, 1937
Notes: Part of collection duplicated onto aluminum discs by Helen H. Roberts

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LWO No. 5,111: R 375-376 **No. of** **Actual No.**
AFS Disc No. 11,214-11,232 **Cylinders:** 45 **Duplicated:** 45

Collector: CRAMPTON, Henry Edward (1875-1956)
Sponsor:
Contents: Polynesian Music

Date/Place: Recorded 1906-1909 in Samoa, Tahiti, and Tonga
Provenance: Gift of Helen H. Roberts, 1937
Notes: Appear to be duplicates made by Helen H. Roberts of AFS 790-800

LWO No. 5,111: R 350 **No. of** **Actual No.**
AFS Disc No. 10,736-10,739 **Cylinders:** 35 **Duplicated:** 35

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Alabama Indian Music

Date/Place: Recorded 1932
Provenance: Transferred from National Archives, 1948

RWA No. 3,414 **No. of** **Actual No.**
AFS No. 21,266 **Cylinders:** 4 **Duplicated:** 4

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Alabama Indian Music

Date/Place: Recorded 1932
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 348 **No. of** **Actual No.**
AFS Disc No. 10,728 **Cylinders:** 4 **Duplicated:** 4

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Calusa Indian Music

Date/Place: Recorded 1932
Provenance: Transferred from National Archives, 1948

RWA No. 3,410 **No. of** **Actual No.**
AFS No. 21,262 **Cylinders:** 1 **Duplicated:** 1

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Calusa Indian Music

Date/Place: Recorded 1932
Provenance: Transferred from National Archives, 1948

RWA No. 3,410 **No. of** **Actual No.**
AFS No. 21,266 **Cylinders:** 1 **Duplicated:** 1

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Cheyenne Indian Music

Date/Place: Recorded 1935
Provenance: Transferred from National Archives, 1948

RWA No. 3,414 **No. of** **Actual No.**
AFS No. 21,266 **Cylinders:** 14 **Duplicated:** 14

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Chilliwack Indian Music

Date/Place: Recorded 1926 in British Columbia
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 312-318 **No. of** **Actual No.**
AFS Disc No. 10,515-10,554 **Cylinders:** 299 **Duplicated:** 299

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Chippewa Indian Music

Date/Place: Recorded 1907-1909
Provenance: Transferred from National Archives, 1948

RWA No. 3,280; 3,282-3,283 **No. of** **Actual No.**
AFS No. 20,219; 20,221-20,222 **Cylinders:** 21 **Duplicated:** 21

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Chippewa Indian Music

Date/Place: Recorded 1907-1909
Provenance: Transferred from National Archives, 1948

LWO No. --- **No. of** **Actual No.**
AFS No. --- **Cylinders:** 1 **Duplicated:** 0

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Chippewa Indian Music

Date/Place: Recorded 1907
Provenance: Transferred from Smithsonian Institution, 1981

LWO No. 5,111: R 318 **No. of** **Actual No.**
AFS Disc No. 10,555-10,556 **Cylinders:** 13 **Duplicated:** 13

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Sioux Drum Presentation to Chippewa--Ceremonial Songs

Date/Place: Recorded 1907-1909
Provenance: Transferred from National Archives, 1948

RWA No. 3,409-3,410 **No. of** **Actual No.**
AFS No. 21,261-21,262 **Cylinders:** 9 **Duplicated:** 9

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Sioux Drum Presentation to Chippewa--Ceremonial Songs

Date/Place: Recorded 1907-1909
Provenance: Transferred from Smithsonian Institution, 1979

LWO No. 5,111: R 349-350 **No. of** **Actual No.**
AFS Disc No. 10,735; 10,739-10,740 **Cylinders:** 22 **Duplicated:** 22

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Choctaw Indian Music

Date/Place: Recorded 1932 and 1933
Provenance: Transferred from National Archives, 1948

RWA No. 3,412-3,413 **No. of** **Actual No.**
AFS No. 21,264-21,265 **Cylinders:** 32 **Duplicated:** 32

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Choctaw Indian Music

Date/Place: Recorded 1933
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 336-337 **No. of** **Actual No.**
AFS Disc No. 10,665-10,671 **Cylinders:** 48 **Duplicated:** 48

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Clayoquot Indian Music

Date/Place: Recorded 1923
Provenance: Transferred from National Archives, 1948

RWA No. 3,414 **No. of** **Actual No.**
AFS No. 21,266 **Cylinders:** 3 **Duplicated:** 2

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Clayoquot Indian Music

Date/Place: Recorded 1923
Provenance: Transferred from National Archives, 1948
Notes: 1 cylinder broken

LWO No. 5,111: R 333-334 **No. of** **Actual No.**
AFS Disc No. 10,642-10,645 **Cylinders:** 27 **Duplicated:** 27

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Cocopa Indian Music

Date/Place: Recorded 1922
Provenance: Transferred from National Archives, 1948

RWA No. 3,409 **No. of** **Actual No.**
AFS No. 21,261 **Cylinders:** 7 **Duplicated:** 7

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Cocopa Indian Music

Date/Place: Recorded 1922
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 339-340 **No. of** **Actual No.**
AFS Disc No. 10,687-10,690 **Cylinders:** 13 **Duplicated:** 13

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Cuna (Tule) Indian Music

Date/Place: Recorded 1924 in Washington, D.C.
Provenance: Transferred from National Archives, 1948

LWO No. --- **No. of** **Actual No.**
AFS No. --- **Cylinders:** 10 **Duplicated:** 0

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Cuna (Tule) Indian Music

Date/Place: Recorded 1924 in Washington, D.C.
Provenance: Transferred from Smithsonian Institution, 1981

LWO No. 5,111: R 347 **No. of** **Actual No.**
AFS Disc No. 10,725 **Cylinders:** 2 **Duplicated:** 2

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Iroquois Indian Music

Date/Place: Recorded 1932
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 344-345 **No. of** **Actual No.**
AFS Disc No. 10,712-10,718 **Cylinders:** 23 **Duplicated:** 23

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Keresan Indian Music of Acoma Pueblo

Date/Place: Recorded 1928
Provenance: Transferred from National Archives, 1948

RWA No. 3,416-3,418 **No. of** **Actual No.**
AFS No. 21,268-21,270 **Cylinders:** 21 **Duplicated:** 21

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Keresan Indian Music of Acoma Pueblo

Date/Place: Recorded 1928 and 1930
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 347 **No. of** **Actual No.**
AFS Disc No. 10,725 **Cylinders:** 7 **Duplicated:** 7

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Keresan Indian Music of Cochiti Pueblo

Date/Place: Recorded 1930
Provenance: Transferred from National Archives, 1948

RWA No. 3,408 **No. of** **Actual No.**
AFS No. 21,260 **Cylinders:** 1 **Duplicated:** 1

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Keresan Indian Music of Cochiti Pueblo

Date/Place: Recorded 1930
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 351 **No. of** **Actual No.**
AFS Disc No. 10,743-10,744 **Cylinders:** 24 **Duplicated:** 24

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Keresan Indian Music of Santo Domingo Pueblo

Date/Place: Recorded August, 1936 in Los Angeles California
Provenance: Transferred from National Archives, 1948
Notes: Duplicates of original cylinders at Southwest Museum

EWA No. 3,407-3,408 **No. of** **Actual No.**
AFS No. 21,259-21,260 **Cylinders:** 10 **Duplicated:** 10

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Keresan Indian Music of Santo Domingo Pueblo

Date/Place: Recorded 1936 in Los Angeles, California
Provenance: Transferred from National Archives, 1948
Notes: Probably duplicates of original cylinders at Southwest Museum

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LWO No. 5,111: R 334-336 **No. of** **Actual No.**
AFS Disc No. 10,649-10,664 **Cylinders:** 125 **Duplicated:** 125

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Makah Indian Music

Date/Place: Recorded 1923
Provenance: Transferred from National Archives, 1948

EWA No. 3,415 **No. of** **Actual No.**
AFS No. 21,267 **Cylinders:** 14 **Duplicated:** 14

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Makah Indian Music

Date/Place: Recorded 1923
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 325-327 **No. of** **Actual No.**
AFS Disc No. 10,597-10,605 **Cylinders:** 51 **Duplicated:** 51

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Mandan and Hidatsa Indian Music

Date/Place: Recorded 1912 and 1915
Provenance: Transferred from National Archives, 1948

RWA No. 6,011-6,019 **No. of** **Actual No.**
AFS No. 21,846-21,854 **Cylinders:** 175 **Duplicated:** 175

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Mandan and Hidatsa Indian Music

Date/Place: Recorded 1912 and 1915
Provenance: Lent by State Historical Society of North Dakota for copying

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LWO No. 5,111: R 334 **No. of** **Actual No.**
AFS Disc No. 10,648 **Cylinders:** 1 **Duplicated:** 1

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Mayo Indian Music

Date/Place: Recorded 1922
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 338-339, R 343 **No. of** **Actual No.**
AFS Disc No. 10,676-10,686; 10,708 **Cylinders:** 82 **Duplicated:** 82

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Menominee Indian Music

Date/Place: Recorded 1925-1926 and 1928
Provenance: Transferred from National Archives, 1948

RWA No. 3,283 **No. of** **Actual No.**
AFS No. 20,222 **Cylinders:** 2 **Duplicated:** 2

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Menominee Indian Music

Date/Place: Recorded 1928
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 334 **No. of** **Actual No.**
AFS Disc No. 10,648 **Cylinders:** 3 **Duplicated:** 3

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Mohave Indian Music

Date/Place: Recorded 1922
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 341 **No. of** **Actual No.**
AFS Disc No. 10,694-10,697 **Cylinders:** 29 **Duplicated:** 29

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Nitinat Indian Music

Date/Place: Recorded 1926
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 337 **No. of** **Actual No.**
AFS Disc No. 10,674 **Cylinders:** 8 **Duplicated:** 8

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Nootka Indian Music

Date/Place: Recorded 1926
Provenance: Transferred from National Archives, 1948

RWA No. 3,411 **No. of** **Actual No.**
AFS No. 21,263 **Cylinders:** 6 **Duplicated:** 6

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: North American Indian Music (Unidentified Tribes)

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948

RWA No. 3,342-3,344 **No. of** **Actual No.**
AFS No. 20,330-20,332 **Cylinders:** 14 **Duplicated:** 14

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Omaha Indian Music

Date/Place: Recorded 1941 in Nebraska
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 327-330 **No. of** **Actual No.**
AFS Disc No. 10,606-10,622 **Cylinders:** 126 **Duplicated:** 126

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Papago Indian Music

Date/Place: Recorded 1920
Provenance: Transferred from National Archives, 1948

RWA No. 3,415-3,416 **No. of** **Actual No.**
AFS No. 21,267-21,268 **Cylinders:** 3 **Duplicated:** 3

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Papago Indian Music

Date/Place: Recorded 1920
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 330-332 **No. of** **Actual No.**
AFS Disc No. 10,623-10,632 **Cylinders:** 71 **Duplicated:** 71

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Pawnee Indian Music

Date/Place: Recorded 1919-1920
Provenance: Transferred from National Archives, 1948

RWA No. 3,409 **No. of** **Actual No.**
AFS No. 21,261 **Cylinders:** 4 **Duplicated:** 4

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Pawnee Indian Music

Date/Place: Recorded 1919-1920
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 337 **No. of** **Actual No.**
AFS Disc No. 10,672-10,673 **Cylinders:** 11 **Duplicated:** 11

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Quileute Indian Music

Date/Place: Recorded 1926
Provenance: Transferred from National Archives, 1948

RWA No. 3,410 **No. of** **Actual No.**
AFS No. 21,262 **Cylinders:** 1 **Duplicated:** 1

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Quileute Indian Music

Date/Place: Recorded 1926
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 337 **No. of** **Actual No.**
AFS Disc No. 10,675 **Cylinders:** 1 **Duplicated:** 1

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Quinault Indian Music

Date/Place: Recorded 1923
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 340 **No. of** **Actual No.**
AFS Disc No. 10,691-10,692 **Cylinders:** 15 **Duplicated:** 15

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Salish Indian Music

Date/Place: Recorded 1926
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 348-349, R 351 **No. of** **Actual No.**
AFS Disc No. 10,729-10,734; 10,740-10,742 **Cylinders:** 73 **Duplicated:** 73

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Seminole Indian Music

Date/Place: Recorded 1931 and 1932-1933 in Florida
Provenance: Transferred from National Archives, 1948

RWA No. 3,413 **No. of** **Actual No.**
AFS No. 21,265 **Cylinders:** 4 **Duplicated:** 4

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Seminole Indian Music

Date/Place: Recorded 1933 in Florida
Provenance: Transferred from National Archives, 1948

RWA No. 3,404-3,406 **No. of** **Actual No.**
AFS No. 21,256-21,258 **Cylinders:** 53 **Duplicated:** 53

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Seminole Indian Music

Date/Place: Recorded 1932-1933
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 319-323 **No. of** **Actual No.**
AFS Disc No. 10,556-10,582 **Cylinders:** 213 **Duplicated:** 213

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Teton-Sioux Indian Music

Date/Place: Recorded 1911 and 1914
Provenance: Transferred from National Archives, 1948

LWO No. --- **No. of** **Actual No.**
AFS No. --- **Cylinders:** 1 **Duplicated:** 0

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Teton-Sioux Indian Music

Date/Place: Recorded 1911
Provenance: Transferred from Smithsonian Institution, 1981

LWO No. 5,111: R 347-348 **No. of** **Actual No.**
AFS Disc No. 10,725-10,728 **Cylinders:** 42 **Duplicated:** 42

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Thompson River Indian Music

Date/Place: Recorded 1926 and 1928
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 347 **No. of** **Actual No.**
AFS Disc No. 10,723-10,724 **Cylinders:** 8 **Duplicated:** 8

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Tiwa Indian Music of Isleta Pueblo

Date/Place: Recorded 1930
Provenance: Transferred from National Archives, 1948

RWA No. 3,408 **No. of** **Actual No.**
AFS No. 21,260 **Cylinders:** 1 **Duplicated:** 1

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Tiwa Indian Music of Isleta Pueblo

Date/Place: Recorded 1930
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 340 **No. of** **Actual No.**
AFS Disc No. 10,693 **Cylinders:** 10 **Duplicated:** 10

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Tsimshian Indian Music

Date/Place: Recorded 1926
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 323-325 **No. of** **Actual No.**
AFS Disc No. 10,583-10,596 **Cylinders:** 109 **Duplicated:** 109

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Ute Indian Music

Date/Place: Recorded 1914-1916
Provenance: Transferred from National Archives, 1948

RWA No. 3,410 **No. of** **Actual No.**
AFS No. 21,262 **Cylinders:** 1 **Duplicated:** 1

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Ute Indian Music

Date/Place: Recorded 1914
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 341-346
AFS Disc No. 10,698-10,707; 10,709-10,711; 10,718-10,722

No. of Cylinders: 89

Actual No. Duplicated: 89

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Winnebago Indian Music

Date/Place: Recorded 1927-1928 and 1930-1931
Provenance: Transferred from National Archives, 1948

RWA No. 3,282
AFS No. 20,222

No. of Cylinders: 8

Actual No. Duplicated: 8

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Winnebago Indian Music

Date/Place: Recorded 1930-1931
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 337
AFS Disc No. 10,675

No. of Cylinders: 1

Actual No. Duplicated: 1

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Yakima Indian Music

Date/Place: Recorded 1926
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 334
AFS Disc No. 10,646-10,647

No. of Cylinders: 12

Actual No. Duplicated: 12

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Yaqui Indian Music

Date/Place: Recorded 1922
Provenance: Transferred from National Archives, 1948

RWA No. 3,415 **No. of** **Actual No.**
AFS No. 21,267 **Cylinders:** 2 **Duplicated:** 2

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Yaqui Indian Music

Date/Place: Recorded 1922
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 332-333 **No. of** **Actual No.**
AFS Disc No. 10,633-10,641 **Cylinders:** 72 **Duplicated:** 72

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Yuma Indian Music

Date/Place: Recorded 1922
Provenance: Transferred from National Archives, 1948

RWA No. 3,410 **No. of** **Actual No.**
AFS No. 21,262 **Cylinders:** 7 **Duplicated:** 7

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Yuma Indian Music

Date/Place: Recorded 1922
Provenance: Transferred from National Archives, 1948

RWA No. 3,281 **No. of** **Actual No.**
AFS No. 20,220 **Cylinders:** 12 **Duplicated:** 12

Collector: DENSMORE, Frances (1867-1957)
Sponsor: Bureau of American Ethnology
Contents: Zuni Indian Music

Date/Place: Recorded 1940
Provenance: Transferred from National Archives, 1948

LWO No. 6,528: R 6 **No. of** **Actual No.**
AFS No. 14,742 **Cylinders:** 12 **Duplicated:** 11

Collector: DIXON, Roland Burrage (1875-1934)
Sponsor:
Contents: Micronesian and Polynesian Music (See Notes)

Date/Place: Micronesian and Polynesian cylinders apparently recorded in the Marshall Islands, Samoa, and Tuvalu
Provenance: Received by exchange from Peabody Museum, 1970
Notes: 5 cylinders are recordings of Micronesian and Polynesian music; the rest are commercial cylinders of Edison Concert Band and Orchestra; 1 cylinder broken

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RWA No. 3,317 **No. of** **Actual No.**
AFS No. 20,256 **Cylinders:** 7 **Duplicated:** 6

Collector: DOERFLINGER, William Main (b. 1910)
Sponsor:
Contents: Anglo-American Maritime Folksongs

Date/Place: Recorded August, 1942
Provenance: Unknown
Notes: 1 cylinder broken

LWO No. 5,111: R 362 **No. of** **Actual No.**
AFS Disc No. 11,037-11,044 **Cylinders:** 34 **Duplicated:** 34

Collector: DUBOIS, Constance Goddard (1855?-1911?)
Sponsor: University of California
Contents: Diegueno and Luiseno Indian Music

Date/Place: Recorded ca. 1906
Provenance: Gift of Helen H. Roberts
Notes: Duplicated onto aluminum discs by Helen H. Roberts; cylinders located at the Archives of Traditional Music, Indiana University

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LWO No. 8,830: R 24 **No. of** **Actual No.**
AFS No. --- **Cylinders:** 6 **Duplicated:** 6

Collector: DUDDINGTON, Inez
Sponsor: Mary Cabot Wheelwright
Contents: Keresan Indian Music of Cochiti Pueblo

Date/Place: Recorded May 5-14, 1927 in Cochiti Pueblo, New Mexico
Provenance: Received by exchange from Mary C. Wheelwright Museum, 1972
Notes: Part of the Arnold Barrington Collection (see page 38)

LWO No. 5,111: R 376-377 **No. of** **Actual No.**
AFS Disc No. 11,233-11,240 **Cylinders:** 6 **Duplicated:** 6

Collectors: EMORY, Kenneth P. (b. 1897) and HANDY, E. S. Craighill (1892-1978)
Sponsor:
Contents: Tahitian Music

Date/Place: Recorded 1923 in Tahiti
Provenance: Gift of Helen H. Roberts, 1937
Notes: Duplicated onto aluminum discs by Helen H. Roberts

LWO No. 5,111: R 363-365 **No. of** **Actual No.**
AFS Disc No. 11,056-11,061 **Cylinders:** 6 **Duplicated:** 6

Collector: EMORY, Kenneth P. (b. 1897)
Sponsor:
Contents: Hawaiian Music

Date/Place: Unknown
Provenance: Gift of Helen H. Roberts
Notes: Duplicated onto aluminum discs by Helen H. Roberts

LWO No. 6,528: R 1 **No. of** **Actual No.**
AFS No. 14,737-14,738 **Cylinders:** 7 **Duplicated:** 7

Collector: FEWKES, Jesse Walter (1850-1930)
Sponsor: Mary Hemenway
Contents: Hopi Indian Music

Date/Place: Recorded 1891
Provenance: Received by exchange from Peabody Museum, 1970

LWO No. 6,528: R 1 **No. of** **Actual No.**
AFS No. 14,737-14,738 **Cylinders:** 30 **Duplicated:** 30

Collector: FEWKES, Jesse Walter (1850-1930)
Sponsor: Mary Hemenway
Contents: Passamaquoddy Indian Music

Date/Place: Recorded March, 1890 in Calais, Maine
Provenance: Received by exchange from Peabody Museum, 1970

LWO No. 6,528: R 1-2 **No. of** **Actual No.**
AFS No. 14,737-14,738 **Cylinders:** 23 **Duplicated:** 23

Collector: FEWKES, Jesse Walter (1850-1930)
Sponsor:
Contents: Untitled (See Notes)

Date/Place: Unknown
Provenance: Received by exchange from Peabody Museum, 1970
Notes: Recorded program on cylinders consists of tests, lectures, a business letter, and other miscellaneous material

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LWO No. 6,528: R 1 **No. of** **Actual No.**
AFS No. 14,737-14,738 **Cylinders:** 10 **Duplicated:** 10

Collector: FEWKES, Jesse Walter (1850-1930)
Sponsor: Mary Hemenway
Contents: Zuni Indian Music

Date/Place: Recorded June-July, 1890
Provenance: Received by exchange from Peabody Museum, 1970

LWO No. 12,254: R 1-12 **No. of** **Actual No.**
AFS No. 21,271-21,282 **Cylinders:** 254 **Duplicated:** 254

Collector: FLANDERS, Helen Hartness (1890-1972)
Sponsor:
Contents: New England Folk Music

Date/Place: Recorded 1930-1941 in New England
Provenance: Cylinders lent by Middlebury College for copying

RWA No. 3,320 **No. of** **Actual No.**
AFS No. 20,308 **Cylinders:** 5 **Duplicated:** 5

Collector: FLETCHER, Alice Cunningham (1845-1923)
Sponsor: Bureau of American Ethnology
Contents: Arapaho Indian Music

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948

RWA No. 3,320 **No. of** **Actual No.**
AFS No. 20,308 **Cylinders:** 1 **Duplicated:** 1

Collector: FLETCHER, Alice Cunningham (1845-1923)
Sponsor: Bureau of American Ethnology
Contents: Cheyenne Indian Music

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948

RWA No. 3,320 **No. of** **Actual No.**
AFS No. 20,308 **Cylinders:** 2 **Duplicated:** 2

Collector: FLETCHER, Alice Cunningham (1845-1923)
Sponsor: Bureau of American Ethnology
Contents: Chippewa Indian Music

Date/Place: Recorded 1899
Provenance: Transferred from National Archives, 1948

RWA No. 3,320-3,321 **No. of** **Actual No.**
AFS No. 20,308-20,309 **Cylinders:** 15 **Duplicated:** 15

Collector: FLETCHER, Alice Cunningham (1845-1923)
Sponsor: Bureau of American Ethnology
Contents: Dakota-Sioux Indian Music

Date/Place: Recorded 1896
Provenance: Transferred from National Archives, 1948

RWA No. 3,338 **No. of** **Actual No.**
AFS No. 20,326 **Cylinders:** 1 **Duplicated:** 1

Collector: FLETCHER, Alice Cunningham (1845-1923)
Sponsor: Bureau of American Ethnology
Contents: European Classical Music

Date/Place: Recorded 1897
Provenance: Transferred from National Archives, 1948
Notes: Schubert Dances

RWA No. 3,321 **No. of** **Actual No.**
AFS No. 20,309 **Cylinders:** 1 **Duplicated:** 1

Collector: FLETCHER, Alice Cunningham (1845-1923)
Sponsor: Bureau of American Ethnology
Contents: Kiowa Indian Music

Date/Place: Recorded 1896
Provenance: Transferred from National Archives, 1948

RWA No. 3,338 **No. of** **Actual No.**
AFS No. 20,326 **Cylinders:** 6 **Duplicated:** 6

Collector: FLETCHER, Alice Cunningham (1845-1923)
Sponsor: Bureau of American Ethnology
Contents: Korean Music

Date/Place: Recorded 1896
Provenance: Transferred from National Archives, 1948

RWA No. 3,321 **No. of** **Actual No.**
AFS No. 20,309 **Cylinders:** 3 **Duplicated:** 3

Collector: FLETCHER, Alice Cunningham (1845-1923)
Sponsor: Bureau of American Ethnology
Contents: Nez Perce Indian Music

Date/Place: Recorded 1897 and 1900
Provenance: Transferred from National Archives, 1948

RWA No. 3,322-3,326 **No. of** **Actual No.**
AFS No. 20,310-20,314 **Cylinders:** 64 **Duplicated:** 64

Collector: FLETCHER, Alice Cunningham (1845-1923)
Sponsor: Bureau of American Ethnology
Contents: Omaha Indian Music

Date/Place: Recorded 1895-1898
Provenance: Transferred from National Archives, 1948

RWA No. 3,326-3,327 **No. of** **Actual No.**
AFS No. 20,314-20,315 **Cylinders:** 22 **Duplicated:** 22

Collector: FLETCHER, Alice Cunningham (1845-1923)
Sponsor: Bureau of American Ethnology
Contents: Osage Indian Music

Date/Place: Recorded 1897-1898
Provenance: Transferred from National Archives, 1948

RWA No. 3,327-3,328 **No. of** **Actual No.**
AFS No. 20,315-20,316 **Cylinders:** 11 **Duplicated:** 11

Collector: FLETCHER, Alice Cunningham (1845-1923)
Sponsor: Bureau of American Ethnology
Contents: Oto Indian Music

Date/Place: Recorded 1898
Provenance: Transferred from National Archives, 1948

RWA No. 3,328-3,333 **No. of** **Actual No.**
AFS No. 20,316-20,321 **Cylinders:** 52 **Duplicated:** 52

Collector: FLETCHER, Alice Cunningham (1845-1923)
Sponsor: Bureau of American Ethnology
Contents: Pawnee Indian Music

Date/Place: Recorded 1898 and 1900
Provenance: Transferred from National Archives, 1948

RWA No. 3,336-3,337 **No. of** **Actual No.**
AFS No. 20,324-20,325 **Cylinders:** 24 **Duplicated:** 24

Collector: FLETCHER, Alice Cunningham (1845-1923)
Sponsor: Bureau of American Ethnology
Contents: Plains Indian Music (Includes Arapaho, Cheyenne, Nez Perce, Ojibwa, Omaha, Oto, Pawnee, Ponca, Potawatomi, Winnebago, and Yankton-Sioux)

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948

RWA No. 3,337 **No. of** **Actual No.**
AFS No. 20,325 **Cylinders:** 1 **Duplicated:** 1

Collector: FLETCHER, Alice Cunningham (1845-1923)
Sponsor: Bureau of American Ethnology
Contents: Plains Indian Music (Unidentified Tribe)

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948

RWA No. 3,333-3,335 **No. of** **Actual No.**
AFS No. 20,321-20,323 **Cylinders:** 28 **Duplicated:** 28

Collector: FLETCHER, Alice Cunningham (1845-1923)
Sponsor: Bureau of American Ethnology
Contents: Ponca Indian Music

Date/Place: Recorded 1896 and 1900
Provenance: Transferred from National Archives, 1948

RWA No. 3,335 **No. of** **Actual No.**
AFS No. 20,323 **Cylinders:** 1 **Duplicated:** 1

Collector: FLETCHER, Alice Cunningham (1845-1923)
Sponsor: Bureau of American Ethnology
Contents: Wichita Indian Music

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948

RWA No. 3,335 **No. of** **Actual No.**
AFS No. 20,323 **Cylinders:** 5 **Duplicated:** 5

Collector: FLETCHER, Alice Cunningham (1845-1923)
Sponsor: Bureau of American Ethnology
Contents: Winnebago Indian Music

Date/Place: Recorded 1895
Provenance: Transferred from National Archives, 1948

RWA No. 3,336 **No. of** **Actual No.**
AFS No. 20,324 **Cylinders:** 2 **Duplicated:** 2

Collector: FLETCHER, Alice Cunningham (1845-1923)
Sponsor: Bureau of American Ethnology
Contents: Yankton-Sioux Indian Music

Date/Place: Recorded 1904
Provenance: Transferred from National Archives, 1948

LWO No. 9,049: R 1 **No. of** **Actual No.**
AFS No. 18,471 **Cylinders:** 6 **Duplicated:** 4

Collector: FRACHTENBERG, Leo Joachim (1883-1930)
Sponsor: Bureau of American Ethnology
Contents: Athabaskan Indian Music (Includes Chastacosta, Mishikhwuthetunne, Tututni, and Umpqua)

Date/Place: Recorded 1915 in Siletz, Oregon
Provenance: Transferred from National Archives, 1948
Notes: 2 cylinders broken

LWO No. 9,049: R 1 **No. of** **Actual No.**
AFS No. 18,471 **Cylinders:** 10 **Duplicated:** 9

Collector: FRACHTENBERG, Leo Joachim (1883-1930)
Sponsor: Bureau of American Ethnology
Contents: Kalapuyan Indian Music

Date/Place: Recorded January, 1916 at Grand Ronde Reservation, Oregon
Provenance: Transferred from National Archives, 1948
Notes: 1 cylinder broken

RWA No. 3,382-3,387 **No. of** **Actual No.**
AFS No. 20,868-20,873 **Cylinders:** 82 **Duplicated:** 73

Collector: FRACHTENBERG, Leo Joachim (1883-1930)
Sponsor: Bureau of American Ethnology
Contents: Quileute Indian Music

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948
Notes: 7 cylinders broken; 2 cylinders missing

LWO No. 9,049: R 1; RWA 4,834 **No. of** **Actual No.**
AFS No. 18,471 **Cylinders:** 8 **Duplicated:** 8

Collector: FRACHTENBERG, Leo Joachim (1883-1930)
Sponsor: Bureau of American Ethnology
Contents: Rogue River Indian Music

Date/Place: Recorded 1916-1917 in Siletz, Oregon
Provenance: Transferred from National Archives, 1948

LWO No. 9,049: R 1 **No. of** **Actual No.**
AFS No. 18,741 **Cylinders:** 3 **Duplicated:** 3

Collector: FRACHTENBERG, Leo Joachim (1883-1930)
Sponsor: Bureau of American Ethnology
Contents: Shasta Indian Music

Date/Place: Recorded 1915 in Siletz, Oregon
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 151 **No. of** **Actual No.**
AFS Disc No. 8,852-8,856 **Cylinders:** 12 **Duplicated:** 12

Collector: FURLONG, Charles Wellington (1874-1967)
Sponsor:
Contents: Tierra del Fuegan Indian Music

Date/Place: Recorded 1908 in Patagonia
Provenance: Unknown
Notes: Disc copies of cylinders

LWO No. 6,528; R 5 **No. of** **Actual No.**
AFS No. 14,741 **Cylinders:** 2 **Duplicated:** 2

Collector: GILMAN, Benjamin Ives (1852-1933)
Sponsor: Mary Hemenway
Contents: European Classical Music

Date/Place: Recorded September, 1893 at Columbian Exposition, Chicago
Provenance: Received by exchange from Peabody Museum, 1970

LWO No. 6,528: R 4-5 **No. of** **Actual No.**
AFS No. 14,740-14,741 **Cylinders:** 40 **Duplicated:** 40

Collector: GILMAN, Benjamin Ives (1852-1933)
Sponsor: Mary Hemenway
Contents: Fijian, Samoan, and Wallis Island Music

Date/Place: Recorded September, 1893 at Columbian Exposition, Chicago
Provenance: Received by exchange from Peabody Museum, 1970

LWO No. 6,528: R 4 **No. of** **Actual No.**
AFS No. 14,740 **Cylinders:** 32 **Duplicated:** 32

Collector: GILMAN, Benjamin Ives (1852-1933)
Sponsor: Mary Hemenway
Contents: Javanese Music

Date/Place: Recorded September, 1893 at Columbian Exposition, Chicago
Provenance: Received by exchange from Peabody Museum, 1970

LWO No. 6,528: R 5 **No. of** **Actual No.**
AFS No. 14,741 **Cylinders:** 18 **Duplicated:** 18

Collector: GILMAN, Benjamin Ives (1852-1933)
Sponsor: Mary Hemenway
Contents: Kwakiutl Indian Music

Date/Place: Recorded September, 1893 at Columbian Exposition, Chicago
Provenance: Received by exchange from Peabody Museum, 1970

LWO No. 6,528: R 5 **No. of** **Actual No.**
AFS No. 14,741 **Cylinders:** 9 **Duplicated:** 9

Collector: GILMAN, Benjamin Ives (1852-1933)
Sponsor: Mary Hemenway
Contents: Turkish Theater Music

Date/Place: Recorded September, 1893 at Columbian Exposition, Chicago
Provenance: Received by exchange from Peabody Museum, 1970

LWO No. 2,861; R 1 **No. of** **Actual No.**
AFS No. 11,728 **Cylinders:** 7 **Duplicated:** 7

Collector: GILMORE, Melvin Randolph (1868-1940)
Sponsor:
Contents: Omaha Indian Music

Date/Place: Recorded ca. 1905-1906
Provenance: Received by exchange from Nebraska Historical Society, 1959

LWO No. 2,861; R 1 **No. of** **Actual No.**
AFS No. 11,728 **Cylinders:** 5 **Duplicated:** 5

Collector: GILMORE, Melvin Randolph (1868-1940)
Sponsor:
Contents: Oto Indian Music

Date/Place: Recorded ca. 1905-1906
Provenance: Received by exchange from Nebraska Historical Society, 1959

LWO No. 2,861: R 1 **No. of** **Actual No.**
AFS No. 11,728 **Cylinders:** 14 **Duplicated:** 14

Collector: GILMORE, Melvin Randolph (1868-1940)
Sponsor:
Contents: Pawnee Indian Music

Date/Place: Recorded ca. 1905-1906
Provenance: Received by exchange from Nebraska Historical Society, 1959

LWO No. 2,861: R 1 **No. of** **Actual No.**
AFS No. 11,728 **Cylinders:** 14 **Duplicated:** 14

Collector: GILMORE, Melvin Randolph (1868-1940)
Sponsor:
Contents: Plains Indian Music (Unidentified Tribes)

Date/Place: Recorded ca. 1905-1906
Provenance: Received by exchange from Nebraska Historical Society, 1959
Notes: 1 cylinder broken

LWO No. 9,228: R 1-19 **No. of** **Actual No.**
AFS No. 18,994-19,012 **Cylinders:** 825 **Duplicated:** 825

Collector: GORDON, Robert Winslow (1888-1961)
Sponsor:
Contents: American Folk Music

Date/Place: Recorded 1920-1930 in California, Georgia, Kentucky, North Carolina, South Carolina, West Virginia, and elsewhere
Provenance: Gift of Robert Winslow Gordon, ca. 1930

LWO No. 5,111: R 240-242 **No. of** **Actual No.**
AFS Disc No. 9,576-9,585 **Cylinders:** 57 **Duplicated:** 57

Collector: GRAINGER, Percy Aldridge (1882-1961)
Sponsor:
Contents: Danish Folksongs

Date/Place: Recorded 1922, 1925, 1927 in Jutland, Denmark
Provenance: Gift of Percy Grainger
Notes: Disc copies of cylinders; cylinders are located at Dansk Folkemindesamling, Copenhagen, Denmark

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LWO No. 4,872: R 294-299 **No. of** **Actual No.**
AFS Disc No. 4,337-4,404 **Cylinders:** 216 **Duplicated:** 216

Collector: GRAINGER, Percy Aldridge (1882-1961)
Sponsor:
Contents: English Folksongs

Date/Place: Recorded 1906-1908 in England
Provenance: Gift of Percy Grainger
Notes: Disc copies of cylinders; cylinders located at the Grainger Museum in Melbourne, Australia

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LWO No. 4,872: R 293-294, R 299; 8,206: R 6-9 **No. of Cylinders:** 35 **Actual No. Duplicated:** 35
AFS Disc No. 4,326; 13,060-13,085

Collector: GRAINGER, Percy Aldridge (1882-1961)
Sponsor:
Contents: Polynesian Music (Includes Maori Music)

Date/Place: Maori music recorded 1909 in New Zealand
Provenance: Gift of Percy Grainger
Notes: Disc copies of cylinders; Maori cylinders located at Grainger Museum in Melbourne, Australia; others appear to be copies of cylinders at the Bernice P. Bishop Museum, Honolulu

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LWO No. 9,489: R 15-17 **No. of Cylinders:** 50 **Actual No. Duplicated:** 50
AFS No. 21,338-21,340

Collector: HAILE, Fr. Berard (1874-1961)
Sponsor: Mary Cabot Wheelwright
Contents: Navajo Indian Music--Enemy Way Chant

Date/Place: Unknown
Provenance: Received by exchange from Mary C. Wheelwright Museum, 1972

LWO No. 9,489: R 24-27 **No. of Cylinders:** 50 **Actual No. Duplicated:** 50
AFS No. 21,347-21,350

Collector: HAILE, Fr. Berard (1874-1961)
Sponsor: Mary Cabot Wheelwright
Contents: Navajo Indian Music--Ghost Way Chant

Date/Place: Unknown
Provenance: Received by exchange from Mary C. Wheelwright Museum, 1972

RWA No. 3,357-3,360 **No. of Cylinders:** 32 **Actual No. Duplicated:** 32
AFS No. 20,345-20,348

Collector: HARRINGTON, John Peabody (1884-1961)
Sponsor: Bureau of American Ethnology
Contents: Cahuilla, Gabrielino, Luiseno, and Serrano Indian Music

Date/Place: Recorded 1918 and 1933 in California
Provenance: Transferred from Smithsonian Institution, 1981

RWA No. 3,362-3,364 **No. of** **Actual No.**
AFS No. 20,350-20,352 **Cylinders:** 32 **Duplicated:** 32

Collector: HARRINGTON, John Peabody (1884-1961)
Sponsor: Bureau of American Ethnology
Contents: California Indian Music (Unidentified Tribes)

Date/Place: Unknown
Provenance: Transferred from Smithsonian Institution, 1981

LWO No. 12,229: R 1-9 **No. of** **Actual No.**
AFS No. 21,283-21,291 **Cylinders:** 74 **Duplicated:** 74

Collector: HARRINGTON, John Peabody (1884-1961)
Sponsor: Bureau of American Ethnology
Contents: Chumash Indian Music

Date/Place: Recorded 1912-1916 in Santa Barbara Channel, California
Provenance: Transferred from Smithsonian Institution, 1981
Notes: Duplication funded by Santa Barbara Museum of Natural History

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RWA No. 3,353-3,356 **No. of** **Actual No.**
AFS No. 20,341-20,344 **Cylinders:** 27 **Duplicated:** 27

Collector: HARRINGTON, John Peabody (1884-1961)
Sponsor: Bureau of American Ethnology
Contents: Costanoan (Chochenyo) Indian Music

Date/Place: Recorded March 14-15, 1930 in California
Provenance: Transferred from Smithsonian Institution, 1981

RWA No. 3,361 **No. of** **Actual No.**
AFS No. 20,349 **Cylinders:** 1 **Duplicated:** 1

Collector: HARRINGTON, John Peabody (1884-1961)
Sponsor: Bureau of American Ethnology
Contents: Karok Indan Music

Date/Place: Recorded 1929 in New York
Provenance: Transferred from Smithsonian Institution, 1981

RWA No. 3,419-3,420 **No. of** **Actual No.**
AFS No. 21,292-21,293 **Cylinders:** 15 **Duplicated:** 9

Collector: HARRINGTON, John Peabody (1884-1961)
Sponsor: Bureau of American Ethnology
Contents: Kiowa or Tiwa Indian Music and Navajo Indian Music

Date/Place: Unknown
Provenance: Transferred from Smithsonian Institution, 1981
Notes: 1 cylinder blank, 5 cylinders broken; 2 cylinders identified as part of the Washington Matthews Collection of Navajo Indian Music (see pages 83-84)

RWA No. 3,360-3,361 **No. of** **Actual No.**
AFS No. 20,348-20,349 **Cylinders:** 22 **Duplicated:** 22

Collector: HARRINGTON, John Peabody (1884-1961)
Sponsor: Bureau of American Ethnology
Contents: Kitanemuk (Serrano) Indian Music

Date/Place: Recorded 1921 at Tejon Ranch, California
Provenance: Transferred from Smithsonian Institution, 1981

RWA No. 3,361 **No. of** **Actual No.**
AFS No. 20,349 **Cylinders:** 1 **Duplicated:** 1

Collector: HARRINGTON, John Peabody (1884-1961)
Sponsor: Bureau of American Ethnology
Contents: Salina Indian Music

Date/Place: Recorded 1930 in California
Provenance: Transferred from Smithsonian Institution, 1981

RWA No. 3,347-3,353 **No. of** **Actual No.**
AFS No. 20,335-20,341 **Cylinders:** 85 **Duplicated:** 85

Collector: HARRINGTON, John Peabody (1884-1961)
Sponsor: Bureau of American Ethnology
Contents: Tachi Yokuts Indian Music

Date/Place: Recorded 1921 in Lemoore, California
Provenance: Transferred from National Archives, 1948

RWA No. 3,346 **No. of** **Actual No.**
AFS No. 20,334 **Cylinders:** 1 **Duplicated:** 1

Collector: HARRINGTON, John Peabody (1884-1961)
Sponsor: Bureau of American Ethnology
Contents: Tewa Indian Music (Unspecified Pueblo)

Date/Place: Unknown
Provenance: Transferred from Smithsonian Institution, 1981

RWA No. 3,345 **No. of** **Actual No.**
AFS No. 20,333 **Cylinders:** 9 **Duplicated:** 9

Collector: HARRINGTON, John Peabody (1884-1961)
Sponsor: Bureau of American Ethnology
Contents: Tiwa Indian Music of Picuris Pueblo

Date/Place: Recorded 1918 in Picuris Pueblo, New Mexico
Provenance: Transferred from National Archives, 1948

RWA No. 3,346 **No. of** **Actual No.**
AFS No. 20,334 **Cylinders:** 4 **Duplicated:** 4

Collector: HARRINGTON, John Peabody (1884-1961)
Sponsor: Bureau of American Ethnology
Contents: Tiwa Indian Music of Picuris Pueblo

Date/Place: Recorded 1918 in Picuris Pueblo, New Mexico
Provenance: Transferred from Smithsonian Institution, 1981

RWA No. 3,419-3,420 **No. of** **Actual No.**
AFS No. 21,292-21,293 **Cylinders:** 10 **Duplicated:** 8

Collector: HARRINGTON, John Peabody (1884-1961)
Sponsor: Bureau of American Ethnology
Contents: Untitled

Date/Place: Unknown
Provenance: Transferred from Smithsonian Institution, 1981
Notes: 2 cylinders broken

LWO No. 12,840: R 8-12 **No. of** **Actual No.**
AFS No. 19,509-19,513 **Cylinders:** 83 **Duplicated:** 83

Collector: HENRY [Blumensohn], Jules (1904-1969) and FRANK, Paul
Sponsor: Laboratory of Anthropology; Santa Fe, New Mexico
Contents: Mescalero Apache Indian Music

Date/Place: Recorded 1931 at Mescalero Apache Indian Reservation, New Mexico
Provenance: Received by exchange from the School of American Research, 1979

LWO No. 4,872: R 397-400 **No. of** **Actual No.**
AFS Disc No. 6,152-6,176 **Cylinders:** 200 **Duplicated:** 200

Collector: HERSKOVITS, Melville Jean (1895-1962)
Sponsor:
Contents: Haitian Music

Date/Place: Recorded ca. 1924 in Haiti
Provenance: Transferred from Northwestern University, 1945

LWO No. 9,498: R 1-3 **No. of** **Actual No.**
AFS No. 21,324-21,326 **Cylinders:** 54 **Duplicated:** 54

Collector: HERZOG, George (b. 1901)
Sponsor: Mary Cabot Wheelwright
Contents: Navajo Indian Music--Bead Way Chant

Date/Place: Recorded January, 1932 in Albuquerque, New Mexico
Provenance: Received by exchange from Mary C. Wheelwright Museum, 1972

LWO No. 9,489: R 3-14 **No. of** **Actual No.**
AFS No. 21,326-21,327 **Cylinders:** 216 **Duplicated:** 215

Collector: HERZOG, George (b. 1901)
Sponsor: Mary Cabot Wheelwright
Contents: Navajo Indian Music--Blessing Way Chant

Date/Place: Recorded January, 1932 in Albuquerque, New Mexico
Provenance: Received by exchange from Mary C. Wheelwright Museum, 1972
Notes: 1 cylinder missing

LWO No. 8,830: R 1-16, R 24 **No. of** **Actual No.**
AFS No. 21,294-21,309; 21,317 **Cylinders:** 693 **Duplicated:** 681

Collector: HERZOG, George (b. 1901)
Sponsor: Mary Cabot Wheelwright
Contents: Navajo Indian Music--Creation Chant

Date/Place: Recorded September 1929 in Pagosa Springs, Colorado
Provenance: Received by exchange from Mary C. Wheelwright Museum, 1972
Notes: 12 cylinders broken; 4 cylinders missing

LWO No. 8,830: R 16-24 **No. of** **Actual No.**
AFS No. 21,309-21,317 **Cylinders:** 316 **Duplicated:** 302

Collector: HERZOG, George (b. 1901)
Sponsor: Mary Cabot Wheelwright
Contents: Navajo Indian Music--Hail Chant

Date/Place: Recorded 1931
Provenance: Received by exchange from Mary C. Wheelwright Museum, 1972
Notes: 7 cylinders missing; 7 cylinders broken

LWO No. 9,489: R 24 **No. of** **Actual No.**
AFS No. 21,347 **Cylinders:** 6 **Duplicated:** 4

Collector: HERZOG, George (b. 1901)
Sponsor: Mary Cabot Wheelwright
Contents: Navajo Indian Music--Miscellaneous songs

Date/Place: Recorded January, 1932
Provenance: Received by exchange from Mary C. Wheelwright Museum, 1972
Notes: 2 cylinders missing

LWO No. --- **No. of** **Actual No.**
AFS No. --- **Cylinders:** 2 **Duplicated:** 0

Collector: HEWITT, John Napoleon Brinton (1859-1937)
Sponsor: Bureau of American Ethnology
Contents: Papago Indian Music

Date/Place: Unknown
Provenance: Transferred from Smithsonian Institution, 1981

LWO No. ---
AFS No. ---
No. of Cylinders: 1
Actual No. Duplicated: 0

Collector: HEWITT, John Napoleon Brinton (1859-1937)
Sponsor: Bureau of American Ethnology
Contents: Tewa Indian Music (Unspecified Pueblo)

Date/Place: Unknown
Provenance: Transferred from Smithsonian Institution, 1981

LWO No. ---
AFS No. ---
No. of Cylinders: 2
Actual No. Duplicated: 0

Collector: HEWITT, John Napoleon Brinton (1859-1937)
Sponsor: Bureau of American Ethnology
Contents: Untitled

Date/Place: Unknown
Provenance: Transferred from Smithsonian Institution, 1981

LWO No. 9,489: R 21-23
AFS No. 21,344-21,346
No. of Cylinders: 39
Actual No. Duplicated: 39

Collector: HOIJER, Harry (1904-1976)
Sponsor: Mary Cabot Wheelwright
Contents: Navajo Indian Music

Date/Place: Unknown
Provenance: Received by exchange from Mary C. Wheelwright Museum, 1972

LWO No. 1,416: R 1-2
AFS No. 10,053-10,054
No. of Cylinders: 120
Actual No. Duplicated: 120

Collector: HORNBOSTEL, Erich Moritz von (1877-1935)
Sponsor: Phonogramm-Archiv, Berlin
Contents: Hornbostel Demonstration Collection

Date/Place: See Notes
Provenance: Gift of Walter V. Bingham, 1943
Notes: Selection of examples of folk and classical music recorded in various parts of the world; collected by many individuals; assembled by Erich M. von Hornbostel

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LWO No. 5,111: R 359 **No. of** **Actual No.**
AFS Disc No. 11,010 **Cylinders:** 4 **Duplicated:** 4

Collector: HURLEY, Captain Frank (1890-1962)
Sponsor:
Contents: Australian Aboriginal and Melanesian Music

Date/Place: Recorded in Papua New Guinea and Torres Strait, Australia
Provenance: Gift of Helen H. Roberts
Notes: Duplicated onto aluminum discs by Helen H. Roberts; cylinders belong to American Museum of Natural History

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LWO No. 3,392 **No. of** **Actual No.**
AFS No. 21,834 **Cylinders:** 1 **Duplicated:** 1

Collector: JACOBS, Melville (1902-1971)
Sponsor: Bureau of American Ethnology
Contents: Clackamas, Molala, and Twalatin Indian Music

Date/Place: Recorded 1929-1930
Provenance: Transferred from National Archives, 1948

RWA No. 3,388-3,392 **No. of** **Actual No.**
AFS No. 21,830-21,834 **Cylinders:** 26 **Duplicated:** 26

Collector: JACOBS, Melville (1902-1971)
Sponsor: Bureau of American Ethnology
Contents: Clackamas, Lakmayuk, Mary's River, Molala, Shasta, Twalatin, and Yamhill Indian Music

Date/Place: Recorded 1929-1930
Provenance: Transferred from National Archives, 1948

LWO No. 4,872: R 55-56 **No. of** **Actual No.**
AFS Disc No. 777-789 **Cylinders:** 16 **Duplicated:** 16

Collector: KING, Bernice M.
Sponsor:
Contents: Towa Indian Music of Jemez Pueblo

Date/Place: Recorded summer of 1933 at Jemez Pueblo, New Mexico
Provenance: Gift of Helen H. Roberts
Notes: Duplicated onto aluminum discs by Helen H. Roberts; cylinders in possession of Bernice M. King

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LWO No. ---
AFS No. ---

No. of Cylinders: 2
Actual No. Duplicated: 0

Collector: KRIEGER, Herbert William (b. 1889)
Sponsor: Bureau of American Ethnology
Contents: Eskimo Indian Music

Date/Place: Recorded 1927
Provenance: Transferred from National Archives, 1948
Notes: Cylinders missing; see Anonymous 8 (page 35)

LWO No. 5,111: R 370
AFS Disc No. 11,131-11,132

No. of Cylinders: 3
Actual No. Duplicated: 3

Collector: KROEBER, Alfred Louis (1876-1960)
Sponsor:
Contents: Mohave and Yurok Indian Music

Date/Place: Recorded 1906-1908 in California
Provenance: Gift of Helen H. Roberts
Notes: Duplicated onto aluminum discs by Helen H. Roberts

LWO No. 5,111: R 370
AFS Disc No. 11,131-11,132

No. of Cylinders: 2
Actual No. Duplicated: 2

Collector: KROEBER, Theodora (1897-1979)
Sponsor:
Contents: Pomo Indian Music

Date/Place: Recorded 1906-1908 in California
Provenance: Gift of Helen H. Roberts
Notes: Duplicated onto aluminum discs by Helen H. Roberts

RWA No. 3,261-3,270; 3,279; 3,284-3,299
AFS No. 20,200-20,209; 20,218; 20,223-20,238

No. of Cylinders: 254
Actual No. Duplicated: 254

Collector: LA FLESCHE, Francis (1857-1932)
Sponsor: Bureau of American Ethnology
Contents: Osage Indian Music

Date/Place: Recorded 1915-1918 in Oklahoma and Washington, D. C.
Provenance: Transferred from National Archives, 1948

LWO No. 5,111: R 359 **No. of** **Actual No.**
AFS Disc No. 11,014-11,016 **Cylinders:** 14 **Duplicated:** 14

Collector: LAUFER, Berthold (1874-1934)
Sponsor: American Museum of Natural History
Contents: Chinese Music

Date/Place: Unknown
Provenance: Gift of Helen H. Roberts
Notes: Duplicated onto aluminum discs by Helen H. Roberts; cylinders located at Archives of Traditional Music, Indiana University

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RWA No. --- **No. of** **Actual No.**
AFS No. --- **Cylinders:** 175 **Duplicated:** 175

Collector: LIBBY, Orin Grant (1864-1952)
Sponsor: State Historical Society of North Dakota
Contents: Mandan and Hidatsa Indian Music

Date/Place: Recorded 1915, 1929, and 1932
Provenance: Lent by State Historical Society of North Dakota for copying

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LWO No. 7,852: R1 **No. of** **Actual No.**
AFS No. 17,995 **Cylinders:** 1 **Duplicated:** 1

Collector: LIEURANCE, Thurlow (1878-1963)
Sponsor: Bureau of American Ethnology
Contents: Apache Indian Music

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948

LWO No. 7,852: R 1 **No. of** **Actual No.**
AFS No. 17,995 **Cylinders:** 7 **Duplicated:** 7

Collector: LIEURANCE, Thurlow (1878-1963)
Sponsor: Bureau of American Ethnology
Contents: Cheyenne Indian Music

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948

LWO No. 7,852: R 1 **No. of** **Actual No.**
AFS No. 17,995 **Cylinders:** 10 **Duplicated:** 10

Collector: LIEURANCE, Thurlow (1878-1963)
Sponsor: Bureau of American Ethnology
Contents: Crow Indian Music

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948

LWO No. 7,852: R 1 **No. of** **Actual No.**
AFS No. 17,995 **Cylinders:** 1 **Duplicated:** 1

Collector: LIEURANCE, Thurlow (1878-1963)
Sponsor: Bureau of American Ethnology
Contents: Gros Ventre Indian Music

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948

LWO No. 7,852: R 1 **No. of** **Actual No.**
AFS No. 17,995 **Cylinders:** 1 **Duplicated:** 1

Collector: LIEURANCE, Thurlow (1878-1963)
Sponsor: Bureau of American Ethnology
Contents: Nez Perce Indian Music

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948

LWO No. 7,852: R 1 **No. of** **Actual No.**
AFS No. 17,995 **Cylinders:** 3 **Duplicated:** 3

Collector: LIEURANCE, Thurlow (1878-1963)
Sponsor: Bureau of American Ethnology
Contents: Sioux Indian Music

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948

LWO No. 7,852: R 1 **No. of** **Actual No.**
AFS No. 17,995 **Cylinders:** 7 **Duplicated:** 7

Collector: LIEURANCE, Thurlow (1878-1963)
Sponsor: Bureau of American Ethnology
Contents: Tiwa Indian Music of Taos Pueblo

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948

LWO No. 7,852: R 1 **No. of** **Actual No.**
AFS No. 17,995 **Cylinders:** 2 **Duplicated:** 2

Collector: LIEURANCE, Thurlow (1878-1963)
Sponsor: Bureau of American Ethnology
Contents: Ute Indian Music

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948

RWA No. 4,837-4,839 **No. of** **Actual No.**
AFS No. --- **Cylinders:** 11 **Duplicated:** 11

Collector: LINSCOTT, Eloise Hubbard (1897-1978)
Sponsor:
Contents: New England Folk Music

Date/Place: Recorded July, September, and October, 1938 in New Hampshire and Vermont
Provenance: Bequest of Eloise Hubbard Linscott

RWA No. 3,400-3,403 **No. of** **Actual No.**
AFS No. 21,842-21,845 **Cylinders:** 24 **Duplicated:** 23

Collector: LOMAX, John Avery (1867-1948)
Sponsor:
Contents: Afro-American Folksongs

Date/Place: Recorded 1933
Provenance: Gift of John A. Lomax, ca. 1940
Notes: 1 cylinder missing

RWA No. 3,318-3,319 **No. of** **Actual No.**
AFS No. 20,257-20,258 **Cylinders:** 51 **Duplicated:** 13

Collector: LOMAX, John Avery (1867-1948)
Sponsor:
Contents: American Cowboy Songs

Date/Place: Recorded 1906-1910 in Oklahoma and Texas
Provenance: Gift of John A. Lomax, ca. 1940
Notes: 38 cylinders broken and/or unplayable

LWO No. 5,111: R 360 **No. of** **Actual No.**
AFS Disc No. 11,017-11,023 **Cylinders:** 26 **Duplicated:** 26

Collector: LUMHOLTZ, Karl (1851-1922)
Sponsor: American Museum of Natural History
Contents: Huichol Indian Music

Date/Place: Recorded 1898 in Mexico
Provenance: Gift of Helen H. Roberts
Notes: Duplicated onto aluminum discs by Helen H. Roberts; cylinders located at the Archives of Traditional Music, Indiana University

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LWO No. 5,111: R 365-368 **No. of** **Actual No.**
AFS Disc No. 11,082-11,108 **Cylinders:** 101 **Duplicated:** 101

Collector: LUMMIS, Charles (1859-1928)
Sponsor: Southwest Museum
Contents: California and Southwest Indian Music

Date/Place: Recorded 1904-1908
Provenance: Gift of Helen H. Roberts
Notes: Duplicated onto aluminum discs by Helen H. Roberts

LWO No. 6,528: R 6 **No. of** **Actual No.**
AFS No. 14,742 **Cylinders:** 5 **Duplicated:** 5

Collector: MATTHEWS, Washington (1843-1905)
Sponsor:
Contents: Navajo Indian Music

Date/Place: Recorded ca. 1900
Provenance: Received by exchange from Peabody Museum

RWA No. 3,271-3,279 **No. of** **Actual No.**
AFS No. 20,210-20,218 **Cylinders:** 95 **Duplicated:** 95

Collector: MATTHEWS, Washington (1843-1905)
Sponsor: Bureau of American Ethnology
Contents: Navajo Indian Music

Date/Place: Recorded ca. 1900
Provenance: Transferred from National Archives, 1948
Notes: See also page 73 under John P. Harrington

RWA No. 3,339-3,341 **No. of** **Actual No.**
AFS No. 20,327-20,329 **Cylinders:** 36 **Duplicated:** 36

Collector: McCLINTOCK, Walter (1870-1949)
Sponsor:
Contents: Blackfoot Indian Music

Date/Place: Recorded 1898 in Montana
Provenance: Received by exchange from Walter McClintock, 1936

LWO No. 4,872: R 57 **No. of** **Actual No.**
AFS Disc No. 801-810 **Cylinders:** 35 **Duplicated:** 35

Collector: McCLINTOCK, Walter (1870-1949)
Sponsor:
Contents: Blackfoot Indian Music

Date/Place: Recorded 1898 in Montana
Provenance: Gift of Helen H. Roberts, 1937
Notes: Duplicates of AFS Nos. 20,237-20,239; duplicated onto aluminum discs by Helen H. Roberts

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RWA No. 3,422 **No. of** **Actual No.**
AFS No. 21,352 **Cylinders:** 4 **Duplicated:** 4

Collector: MICHELSON, Truman (1879-1938)
Sponsor: Bureau of American Ethnology
Contents: Catawba Indian Music

Date/Place: Recorded ca. 1912-1913
Provenance: Transferred from National Archives, 1948

LWO No. ---
AFS No. ---
No. of Cylinders: 2
Actual No. Duplicated: 0

Collector: MICHELSON, Truman (1879-1938)
Sponsor: Bureau of American Ethnology
Contents: Cheyenne (Northern) Indian Music

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948
Notes: Cylinders broken

RWA No. 3,369-3,374; 3,381
AFS No. 20,508-20,513; 20,520
No. of Cylinders: 60
Actual No. Duplicated: 58

Collector: MICHELSON, Truman (1879-1938)
Sponsor: Bureau of American Ethnology
Contents: Fox Indian Music

Date/Place: Recorded ca. 1916 in Tama, Iowa
Provenance: Transferred from National Archives, 1948; and from Smithsonian Institution, 1981
Notes: 2 cylinders not recorded

RWA No. 3,372
AFS No. 20,513
No. of Cylinders: 2
Actual No. Duplicated: 2

Collector: MICHELSON, Truman (1879-1938)
Sponsor: Bureau of American Ethnology
Contents: Kickapoo (Mexican) Indian Music

Date/Place: Recorded in Oklahoma
Provenance: Transferred from National Archives, 1948

RWA No. 3,380-3,381
AFS No. 20,519-20,520
No. of Cylinders: 13
Actual No. Duplicated: 13

Collector: MICHELSON, Truman (1879-1938)
Sponsor: Bureau of American Ethnology
Contents: Piegan (Blackfoot) Indian Music

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948

LWO No. ---
AFS No. ---
No. of Cylinders: 1
Actual No. Duplicated: 0

Collector: MICHELSON, Truman (1879-1938)
Sponsor: Bureau of American Ethnology
Contents: Piegan (Blackfoot) Indian Music

Date/Place: Unknown
Provenance: Transferred from Smithsonian Institution, 1981
Notes: Cylinder broken

RWA No. 3,374
AFS No. 20,513
No. of Cylinders: 2
Actual No. Duplicated: 2

Collector: MICHELSON, Truman (1879-1938)
Sponsor: Bureau of American Ethnology
Contents: Sauk Indian Music

Date/Place: Recorded in Oklahoma
Provenance: Transferred from National Archives, 1948

RWA No. 3,374-3,380
AFS No. 20,513-20,519
No. of Cylinders: 46
Actual No. Duplicated: 45

Collector: MICHELSON, Truman (1879-1938)
Sponsor: Bureau of American Ethnology
Contents: Shawnee (Absentee) Indian Spoken Word

Date/Place: Recorded 1911 in Oklahoma
Provenance: Transferred from National Archives, 1948
Notes: 1 cylinder broken

RWA No. 3,397-3,399
AFS No. 21,839-21,841
No. of Cylinders: 59
Actual No. Duplicated: 19

Collector: MORRIS, Alton (b. 1903)
Sponsor:
Contents: American Folk Music

Date/Place: Recorded in Florida and California
Provenance: Gift of Alton Morris, 1941
Notes: 40 cylinders missing

LWO No. 7,849: R 1 **No. of** **Actual No.**
AFS No. 21,355 **Cylinders:** 98 **Duplicated:** 97

Collector: MURIE, James R.
Sponsor: Bureau of American Ethnology
Contents: Pawnee Indian Music

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948
Notes: 1 cylinder not yet transferred to magnetic tape

LWO No. 5,930 **No. of** **Actual No.**
AFS No. 14,078 **Cylinders:** 14 **Duplicated:** 14

Collector: O'HARA, Geoffrey (1882-1967)
Sponsor: Unknown, possibly Bureau of Indian Affairs
Contents: Navajo Indian Music

Date/Place: Recorded ca. 1914
Provenance: Copied from tape lent by Carl P. Johnson

LWO No. 7008: R 1-2 **No. of** **Actual No.**
AFS No. 15,098-15,099 **Cylinders:** 15 **Duplicated:** 15

Collector: OLBRECHTS, Frans M. (b. 1899)
Sponsor: Bureau of American Ethnology
Contents: Cherokee Indian Music

Date/Place: Recorded 1927
Provenance: Transferred from National Archives, 1948

RWA No. 3,424-3,427 **No. of** **Actual No.**
AFS No. 21,356 **Cylinders:** 31 **Duplicated:** 31

Collector: RADIN, Paul (1883-1959)
Sponsor: Bureau of American Ethnology
Contents: Winnebago Indian Music

Date/Place: Unknown
Provenance: Transferred from National Archives, 1948

LWO No. 9,489: R 18-20 **No. of** **Actual No.**
AFS No. 21,341-21,343 **Cylinders:** 48 **Duplicated:** 48

Collector: REICHARD, Gladys Amanda (1893-1955)
Sponsor: Mary Cabot Wheelwright
Contents: Mescalero Apache Indian Music

Date/Place: Unknown
Provenance: Received by exchange from Mary C. Wheelwright Museum, 1972

LWO No. 12,687: R 1-31 **No. of** **Actual No.**
AFS No. 19,471-19,501 **Cylinders:** 456 **Duplicated:** 456

Collector: REUTER, Bernhardt A.
Sponsor: Laboratory of Anthropology; Santa Fe, New Mexico
Contents: Keresan Indian Music of Acoma Pueblo

Date/Place: Recorded ca. 1929-1930 in Pecos, New Mexico
Provenance: Received by exchange from School of American Research, 1979

LWO No. 4,872: R 53 **No. of** **Actual No.**
AFS Disc No. 755 **Cylinders:** 2 **Duplicated:** 2

Collector: ROBERTS, Helen Heffron (b. 1888)
Sponsor:
Contents: American Cowboy Songs

Date/Place: Recorded 1929-1930 at Black Mesa, New Mexico
Provenance: Gift of Helen H. Roberts, 1937
Notes: Duplicated onto aluminum discs by Helen H. Roberts

LWO No. 4,872: R 53 **No. of** **Actual No.**
AFS Disc No. 755 **Cylinders:** 2 **Duplicated:** 2

Collector: ROBERTS, Helen Heffron (b. 1888)
Sponsor:
Contents: Gabrielino Indian Music

Date/Place: Recorded 1926 in California
Provenance: Gift of Helen H. Roberts, 1937
Notes: 1 cylinder broken; duplicated onto aluminum discs by Helen H. Roberts

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LWO No. 4,872: R 53-55 **No. of** **Actual No.**
AFS Disc No. 759-773 **Cylinders:** 65 **Duplicated:** 65

Collector: ROBERTS, Helen Heffron (b. 1888)
Sponsor: Hawaiian Legend and Folklore Commission
Contents: Hawaiian Music

Date/Place: Recorded 1923-1924 in Kauai and Hawaii
Provenance: Gift of Helen H. Roberts, 1936
Notes: 19 cylinders missing; 7 cylinders broken; part of collection duplicated onto aluminum discs by Helen H. Roberts

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LWO No. 12,840: R 1-2 **No. of** **Actual No.**
AFS No. 19,502-19,503 **Cylinders:** 33 **Duplicated:** 33

Collector: ROBERTS, Helen Heffron (b. 1888)
Sponsor:
Contents: Hopi Indian Music

Date/Place: Unknown
Provenance: Received by exchange from School of American Research, 1979

RWA No. 3,251-3,252 **No. of** **Actual No.**
AFS No. 19,874-19,882 **Cylinders:** 57 **Duplicated:** 56

Collector: ROBERTS, Helen Heffron (b. 1888)
Sponsor:
Contents: Karok and Konomihu Indian Music

Date/Place: Recorded March-April, 1926 at Somes' and Orleans' Bar, California
Provenance: Gift of Helen H. Roberts, 1936
Notes: 1 cylinder broken

LWO No. 12,840; R 1 **No. of** **Actual No.**
AFS No. 19,502 **Cylinders:** 26 **Duplicated:** 26

Collector: ROBERTS, Helen Heffron (b. 1888)
Sponsor:
Contents: Keresan Indian Music of Acoma Pueblo

Date/Place: Recorded 1929-1930 in New Mexico
Provenance: Received by exchange from School of American Research, 1979

LWO No. 12,840: R 1-2 **No. of** **Actual No.**
AFS No. 19,502-19,503 **Cylinders:** 28 **Duplicated:** 28

Collector: ROBERTS, Helen Heffron (b. 1888)
Sponsor:
Contents: Keresan Indian Music of Cochiti Pueblo

Date/Place: Recorded 1929-1930 in New Mexico
Provenance: Received by exchange from School of American Research, 1979

LWO No. 4,872: R 53 **No. of** **Actual No.**
AFS Disc No. 751-754 **Cylinders:** 8 **Duplicated:** 8

Collector: ROBERTS, Helen Heffron (b. 1888)
Sponsor:
Contents: Luiseno Indian Music

Date/Place: Recorded 1926 in California
Provenance: Gift of Helen H. Roberts, 1937
Notes: Part of collection duplicated onto aluminum discs by Helen H. Roberts

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LWO No. 5,111: R 360-361 **No. of** **Actual No.**
AFS Disc No. 11,027-11,029 **Cylinders:** 10 **Duplicated:** 10

Collector: ROBERTS, Helen Heffron (b. 1888)
Sponsor:
Contents: Round Valley Indian Music (Konkow, Nomlaki, Pomo, and Wailaki Indians)
Date/Place: Recorded 1926 at Round Valley Indian Reservation, California
Provenance: Gift of Helen H. Roberts, 1937
Notes: Part of collection duplicated onto aluminum discs by Helen H. Roberts

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LWO No. 12,840: R 2-7 **No. of** **Actual No.**
AFS No. 19,503-19,508 **Cylinders:** 44 **Duplicated:** 44

Collector: ROBERTS, Helen Heffron (b. 1888)
Sponsor:
Contents: Tewa Indian Music of Tesuque Pueblo

Date/Place: Recorded 1929-1930 in New Mexico
Provenance: Received by exchange from School of American Research, 1979

LWO No. 12,840: R 2-7 **No. of** **Actual No.**
AFS No. 19,503-19,508 **Cylinders:** 74 **Duplicated:** 74

Collector: ROBERTS, Helen Heffron (b. 1888)
Sponsor:
Contents: Tewa Indian Music of San Ildefonso Pueblo

Date/Place: Recorded 1929-1930 in New Mexico
Provenance: Received by exchange from School of American Research, 1979

LWO No. 12,840: R 2-7 **No. of** **Actual No.**
AFS No. 19,503-19,508 **Cylinders:** 40 **Duplicated:** 40

Collector: ROBERTS, Helen Heffron (b. 1888)
Sponsor:
Contents: Tewa Indian Music of Santa Clara Pueblo

Date/Place: Recorded 1929-1930 in New Mexico
Provenance: Received by exchange from School of American Research, 1979

LWO No. 12,840: R 2-7 **No. of** **Actual No.**
AFS No. 19,503-19,508 **Cylinders:** 9 **Duplicated:** 9

Collector: ROBERTS, Helen Heffron (b. 1888)
Sponsor:
Contents: Tiwa Indian Music of Taos Pueblo

Date/Place: Recorded 1929-1930 in New Mexico
Provenance: Received by exchange from School of American Research, 1979

LWO No. 5,111: R 360 **No. of** **Actual No.**
AFS Disc No. 11,024-11,026 **Cylinders:** 4 **Duplicated:** 4

Collector: SCHAEFFER, Claude E.
Sponsor:
Contents: Flathead Indian Music

Date/Place: Recorded 1934
Provenance: Gift of Helen H. Roberts, 1937
Notes: Duplicated onto aluminum discs by Helen H. Roberts; cylinders may be in possession of Claude E. Schaeffer

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EWA No. 3,316 **No. of** **Actual No.**
AFS No. 20,255 **Cylinders:** 6 **Duplicated:** 6

Collector: SIMPSON, Claude
Sponsor: Phillips Barry (1880-1937)
Contents: New England Ballads and Folk Songs

Date/Place:
Provenance: Gift of Harvard College Library, 1945, as a part of the Phillips Barry Collection (see page 38)

LWO No. 5,111: R 159, R 160 **No. of** **Actual No.**
AFS Disc No. 8,906; 8,905; 8,904 **Cylinders:** 21 **Duplicated:** 21

Collector: SKINNER, Alanson
Sponsor: Museum of the American Indian, Heye Foundation
Contents: Menominee Indian Music

Date/Place: Recorded 1919 in Keshena, Wisconsin
Provenance: Received by exchange from Milwaukee Public Museum, 1947

LWO No. 9,051: R 1 **No. of** **Actual No.**
AFS No. 21,360 **Cylinders:** 20 **Duplicated:** 19

Collector: SMITH, Maurice Greer
Sponsor: Bureau of American Ethnology
Contents: Plains Indian Music (Includes Apache, Comanche, Kiowa and Wichita)

Date/Place: Recorded 1930 in Oklahoma
Provenance: Transferred from National Archives, 1948
Notes: 1 cylinder missing

LWO No. 6,528: R 3 **No. of** **Actual No.**
AFS No. 14,739 **Cylinders:** 34 **Duplicated:** 34

Collector: SPINDEN, Herbert Joseph (1879-1967)
Sponsor:
Contents: Nez Perce Indian Music

Date/Place: Recorded ca. 1907
Provenance: Received by exchange from Peabody Museum, 1970
Notes: 2 cylinders broken